MUSIC - UNIVERSITY OF TORONTO
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ШАЛВА МШВЕЛИДЗЕ

Миндия

СИМФОНИЧЕСКАЯ ПОЭМА

ПАРТИТУРА

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სიმფონიური პოემა
ვაჟა ფშაველას
პოემის
„ბველის მჭამელის“
მიხედვით

პ ა რ ტ ი ტ უ რ ა

ს ა ს ე ლ მ წ ი ფ ო
მ უ ს ი კ ა ლ უ რ ი გ ა მ ო მ ც ე მ ლ ო ბ ა
მოსკოვი 1957

ШАЛВА МШВЕЛИДЗЕ

МИНДИА

Симфоническая поэма

ПО ПОЭМЕ „ЗМЕЕЕД"
ВАЖА ПШАВЕЛА

Партитура

ГОСУДАРСТВЕННОЕ
МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО
Москва 1957

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ШАЛВА МИХАЙЛОВИЧ МШВЕЛИДЗЕ родился в 1904 году в Тифлисе (ныне Тбилиси). В 1930 году он окончил Тбилисскую консерваторию по классу композиции профессора М. М. Багриновского, в 1933 году — аспирантуру при той же консерватории под руководством профессора В. В. Щербачева. Еще будучи студентом, в 1929 году, начал преподавать в Тбилисской консерватории; с 1942 года по настоящее время является ее профессором по классу специальной инструментовки.

Мшвелидзе провел большую и плодотворную работу по собиранию и изучению грузинского музыкального фольклора.

В своем творчестве композитор отобразил героическую оборону Кавказа в период Великой Отечественной войны, радость всенародной победы над врагом, самоотверженную борьбу за преобразование природы родной страны. Перу Мшвелидзе принадлежат три симфонии, две симфонические поэмы («Звиадаури» и «Миндиа»), опера «Сказание о Тариэле» (по знаменитой поэме Шота Руставели «Витязь в тигровой шкуре»), оратория «Кавкасиони» (по поэме Г. Г. Абашидзе «Победоносный Кавказ»), концерт для виолончели с оркестром, симфоническая сюита на индийские народные темы, вокальные произведения (хоровые и сольные), многочисленные обработки грузинских народных песен.

Творчество Мшвелидзе, самобытное и красочное, выросло на богатой почве грузинской народной музыки, истоки которой восходят к глубокой древности. Вместе с тем композитор является продолжателем высоких традиций русской музыкальной классики.

Симфоническая поэма «Миндиа»—одно из наиболее зрелых сочинений композитора — была написана в 1950 году и впервые исполнена в том же году в Тбилиси под управлением Ш. И. Азмайпарашвили. Это — одночастное программное произведение, вдохновленное поэмой классика грузинской литературы Важа-Пшавела «Змееед». Центральный образ поэмы, воссозданный в музыке Мшвелидзе, — мудрец Миндиа, познавший тайны природы и благостно воспринимающий все живое. Однако идеальные помыслы Миндиа вступают в противоречие с суровой действительностью — в этом трагедия благородного мыслителя-гуманиста, отображенная композитором. Когда на родину нападает враг, Миндиа во имя свободы и счастья своего народа, становится во главе ее защитников и погибает в сражении. В финале поэмы звучит глубокая и, вместе с тем, светлая скорбь о погибшем герое. По своему содержанию и музыкальному воплощению — интонационному языку, гармоническим оборотам, инструментальным краскам — симфоническая поэма «Миндиа» является ярко национальным произведением грузинского музыкального искусства.

Б. Яголим

SHALVA MIKHAILOVICH MSHVELIDZE born in 1904 in Tiflis (now Tbilisi). In 1930 he graduated from the Tbilisi Conservatoire composition class under Profs. S. V. Barkhudaryan and M. M. Braginovsky. In 1933 Mshvelidze completed his postgraduate studies at the same conservatoire under the tutelage of Prof. Shcherbachev. In 1929, while being a student, he started teaching at the Tbilisi Conservatoire and since 1942 he has been working on its staff as a professor, conducting special instrumentation classes.

Mshvelidze greatly contributed to the collection, recording and study of the Georgian folk music.

In his works the composer depicted the heroic defense of the Caucasus, the triumph of the people's victory over the enemy and sellfess fight for the transformation of nature of his own country. From Mshvelidze's pen have come three symphonies, two symphonic poems («Zviadaury» and «Myndia»), opera «The Tariel Saga» (alter Shotha Rusthaveli's fa-

mous poem «The Man in the Panther Skin»), oratorio «The Caucasioni» (after G. G. Abashidze's poem «The Victorious Caucasus»), a concerto for cello and orchestra, a symphonic suite based on folklore of India, vocal pieces (for chorus and solo voices), numerous arrangements of Georgian folk songs.

Mshvelidze's colourful and original works are deeply rooted in the rich Georgian folk music, which dates back to ancient times. At the same time the composer continues lofty traditions of the classical Russian music.

The symphonic poem «Myndia», one of the most accomplished works of Mshvelidze was composed in 1950 and performed for the first time in the same year in Tbilisi under Sh. I. Azmaiparashvili's baton. This is a one-part chamber piece inspired by «The Snake Eater», poem written by Vazha Pshavel, one of the representatives of the classical Georgian literature. The hero of the poem, whom Mshvelidze embodied in his music, is wizard Myndia. He mastered all the mysteries of nature and gladly welcomes all that is living. However, when his country is attacked by enemy Myndia joins the ranks of the fighters for liberty and happiness of his own people and dies in battle. The finále is full of deep and pure grief over the fallen hero. Due to its content and musical realization, i. e. intonation, harmony and colourful instrumentation, «Myndia», vividly expresses national traditions of Georgian musical art.

B. Yagolim

CHALVA MCHVELIDZE est né en 1904 à Tiflis (actuellement Tbilissi). Sorti en 1930 du Conservatoire de Tbilissi où il a suivi la classe de composition des professeurs S. Barkhoudarian et M. Bagrinovski, il devient en 1933 aspirant-professeur de ce même Conservatoire. Il est dirigé dans son travail par le professeur V. Tcherbatchev. Dès 1929, encore étudiant, il enseigne au Conservatoire de Tbilissi; depuis 1942 il se trouve à la tête de la classe d'instrumentation spéciale.

Mchvélidzé s'est livré à une étude approfondie du folklore musical géorgien.

Il est l'auteur de trois symphonies, de deux poèmes symphoniques — «Zviadaouri» et «Mindia», de l'opéra «Le dit de Tariel» d'après le célèbre poème de Chota Roustavelli «Le preux en peau de tigre», de l'oratorio «Kavkassioni» d'après le poème de G. Abachidzé «Victorieux Caucase», d'un concerto pour violoncelle et orchestre, d'une suite symphonique sur des mélodies populaires indiennes, des œuvres vocales — de chant choral et pour voix solo et de nombreux arrangements de chansons populaires géorgiennes.

L'œuvre de Mchvélidzé, pittoresque et colorée, s'est développée sur le terrain fécond de la musique populaire géorgienne dont les sources remontent à l'antiquité.

Le poème symphonique «Mindia», une de ses œuvres les plus mûres, a été composé en 1950 et interprété pour la première fois cette même année à Tbilissi par un orchestre sous la conduite de C. Azmaïparachvili. Cette œuvre descriptive en une seule partie a été suggérée par le poème «Mangeur de serpent» de Vaja Pchavéla, classique de la littérature géorgienne Le sage Mindia, principal personnage du poème que Mchvélidzé incarne dans sa musique, connaît les secrets de la nature. Son cœur déborde de tendresse pour tous les êtres vivants, mais quand sa patrie est attaquée par l'ennemi, il rejoint les rangs des combattants de la liberté et du bonheur de son peuple et trouve une mort glorieuse dans la mêlée. On perçoit dans le final la douleur poignante et pathétique que cause la mort du héros. Par son contenu et sa palette musicale, le poème symphonique «Mindia» est une œuvre au coloris géorgien nettement prononcé.

B. Yagolim

SCHALWA MICHAILOWITSCH MSCHWELIDSE wurde 1904 in Tiflis (gegenwärtig Tbilissi) geboren. 1930 absolvierte er bei Professor M. M. Bagrinowsky die Komponistenabteilung des Konservatoriums, 1933 beendete er bei Prof. W. W. Schtscherbatschew die Aspirantur desselben Konservatorium in Tbilissi. Bereits als Student begann er 1929 in dem Konservatorium in Tbilissi Unterricht zu erteilen. Ab 1942 bis zur Zeit ist er dort Professor in der Abteilung für spezielle Instrumentierung.

Mschwelidse führte eine große und produktive Arbeit durch, indem er Werke georgischer Musikfolklore sammelte, schrib nieder und studierte. Aus der Feder Mschwelidses kamen drei Symphonien, zwei symphonische Poeme («Sw iadauri» und «Mindia»), eine Oper «Sage von Tariel» nach dem berühmten Poem Schota Ru stawelis «Ritter in einer Tigerhaut», eine Ora-

torie «Kaukassioni»(nach dem Poem G. G. Abaschidses «Der siegreiche Kaukasus»), ein Konzert für Violoncello und Orchester, eine symphonische Suite nach indischen Volksweisen, vokalische Werke (für Chor und Solo), zahlreiche Bearbeitungen georgischer Volkslieder.

Das Schaffen Mschwelidses, eigenartig und farbenreich, wuchs auf dem günstigen Nährboden der georgischen Volksmusik, deren Quellen tief in das Altertum zurückreichen. Zugleich setzt der Komponist die großzügigen Traditionen der russischen Musikklassik fort.

Das symphonische Poem «Mindia», eins seiner reifsten Werke, wurde 1950 geschrieben und zum erstenmal in demselben Jahr in Tbilissi unter Leitung S. I. Asmaiparaschwilis aufgeführt. Dies ist ein einteiliges Programmwerk, inspiriert von dem Poem des Klassikers der georgischen Literatur Washa Pschawella «Smejejed». Die zentrale Gestalt des Poems, musikalisch wiedergegeben von Mschwelidse, ist ein Weisenamens Mindia, der alle Geheimnisse der Natur erkannt hat und alles Lebendige in aller Seeligkeit wahrnimmt. Jedoch die idealen Bestrebungen Mindias geraten in Widerspruch mit der harten Wirklichkeit — darin besteht die Tragödie eines ehrenhaften Denkers-Hummanisten, die von dem Komponisten wiedergegeben wird. Als das Vaterland vom Feind überfallen wird, stellt er sich im Namen der Freiheit und des Glückes seines Volkes an die Spitze dessen Verteidiger und fällt auf dem Schlachtfeld. In der Finale des Poems ertönt eine tiefe aber klare Trauer um den gefallenen Helden.

Seinem Inhalt, seiner musikalischen Darstellung und Intonationssprache, seinen harmonischen Tournuren und instrumentalen Farben nach ist das symphonische Poem «Mindia» ein koloritreiches Nationalwerk der georgichen Tonkunst.

B. Jagolim

СОСТАВ ОРКЕСТРА

3 флейты (III=Малой флейте)	3 Flauti (III=Flauto piccolo)
2 гобоя	2 Oboi
Английский рожок (=Гобою III)	Corno inglese (=Oboe III)
2 кларнета (Си♭, Ля)	2 Clarinetti (B, A)
Басовый кларнет (Си♭)	Clarinetto basso (B)
2 фагота	2 Fagotti
*	*
4 валторны (Фа)	4 Corni (F)
3 трубы (Си♭, Ля)	3 Trombe (B, A)
3 тромбона	3 Tromboni
Туба	Tuba
*	*
Литавры	Timpani
Треугольник	Triangolo
Бубен	Tamburino
Малый барабан	Tamburo
Тарелки	Piatti
Большой барабан	Cassa
Там-там	Tam-tam
*	*
Колокольчики	Campanelli
Ксилофон	Silofono
Челеста	Celesta
2 арфы	2 Arpe
Фортепьяно	Piano
*	*
Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabassi

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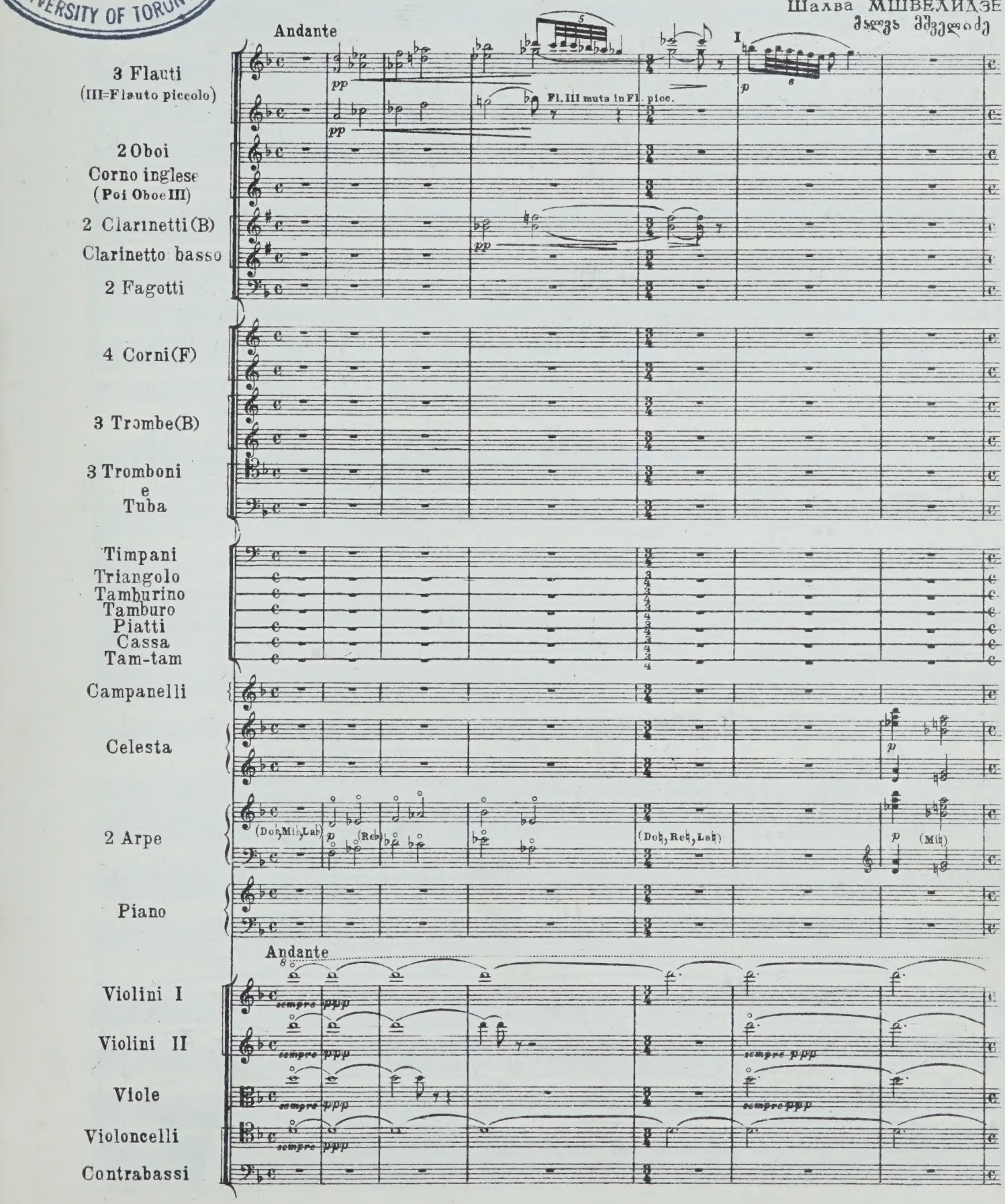
МИНДИА

Симфоническая поэма

მინდია

სიმფონიური პოემა

Шалва МШВЕЛИДЗЕ
შალვა მშველიძე



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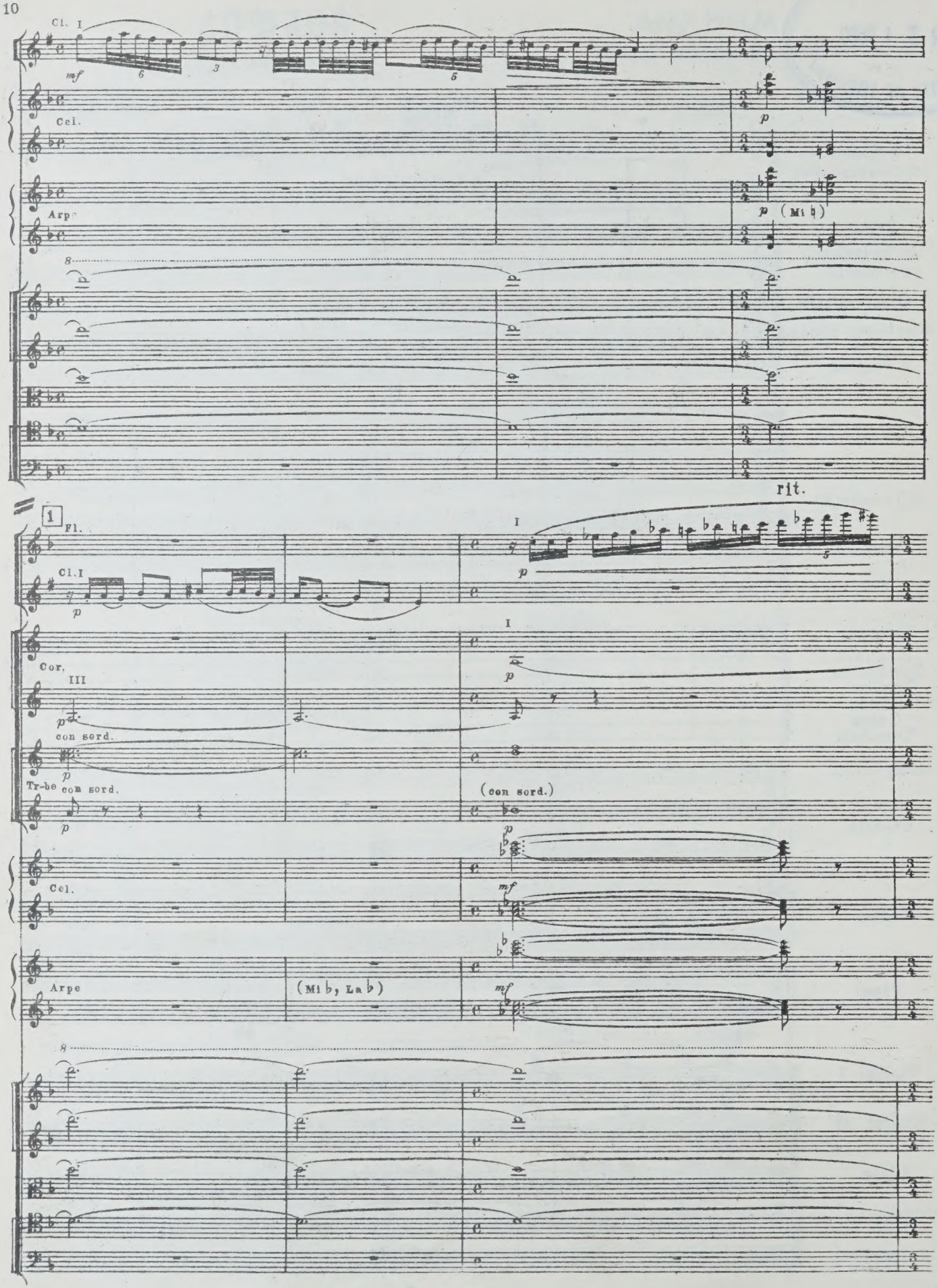
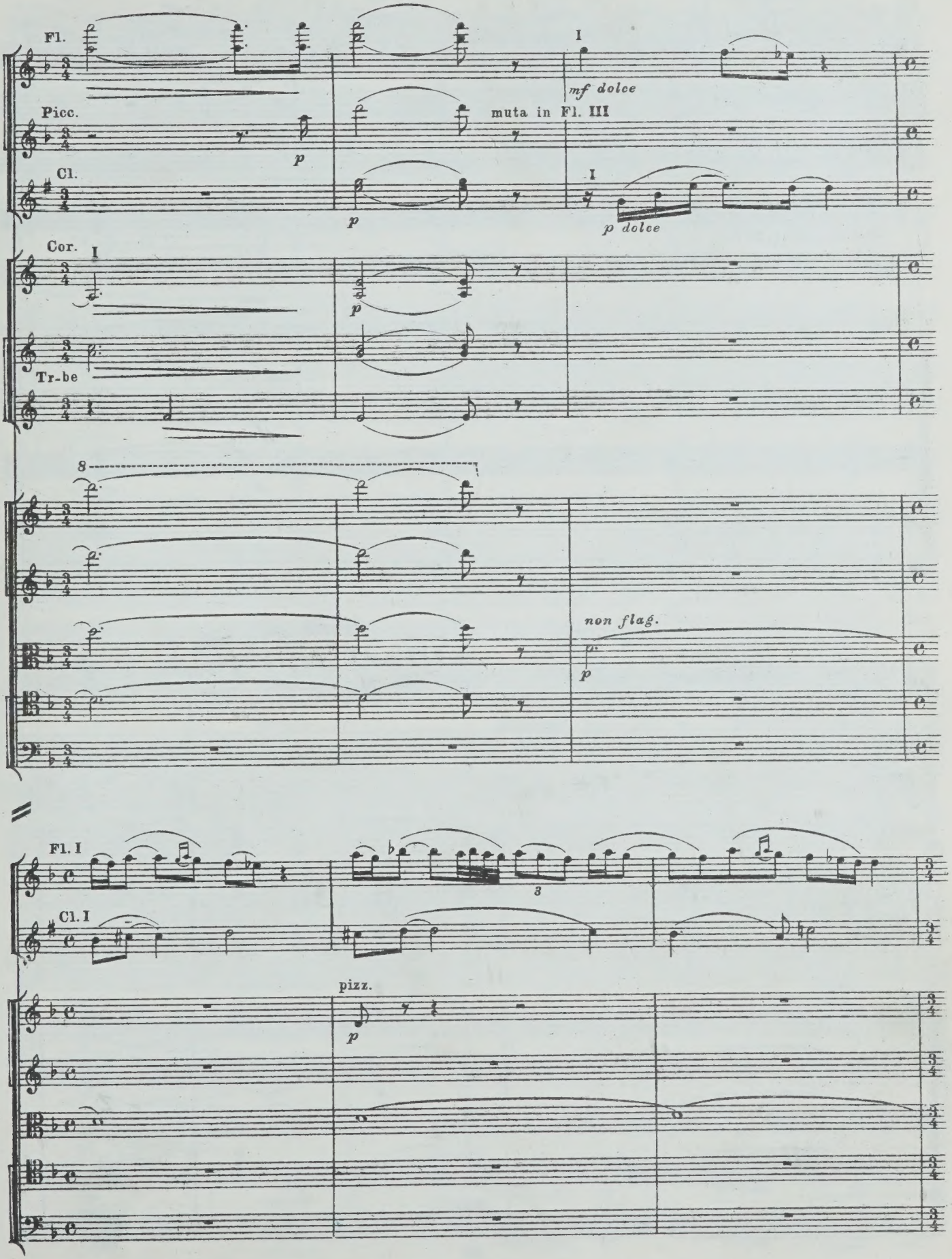
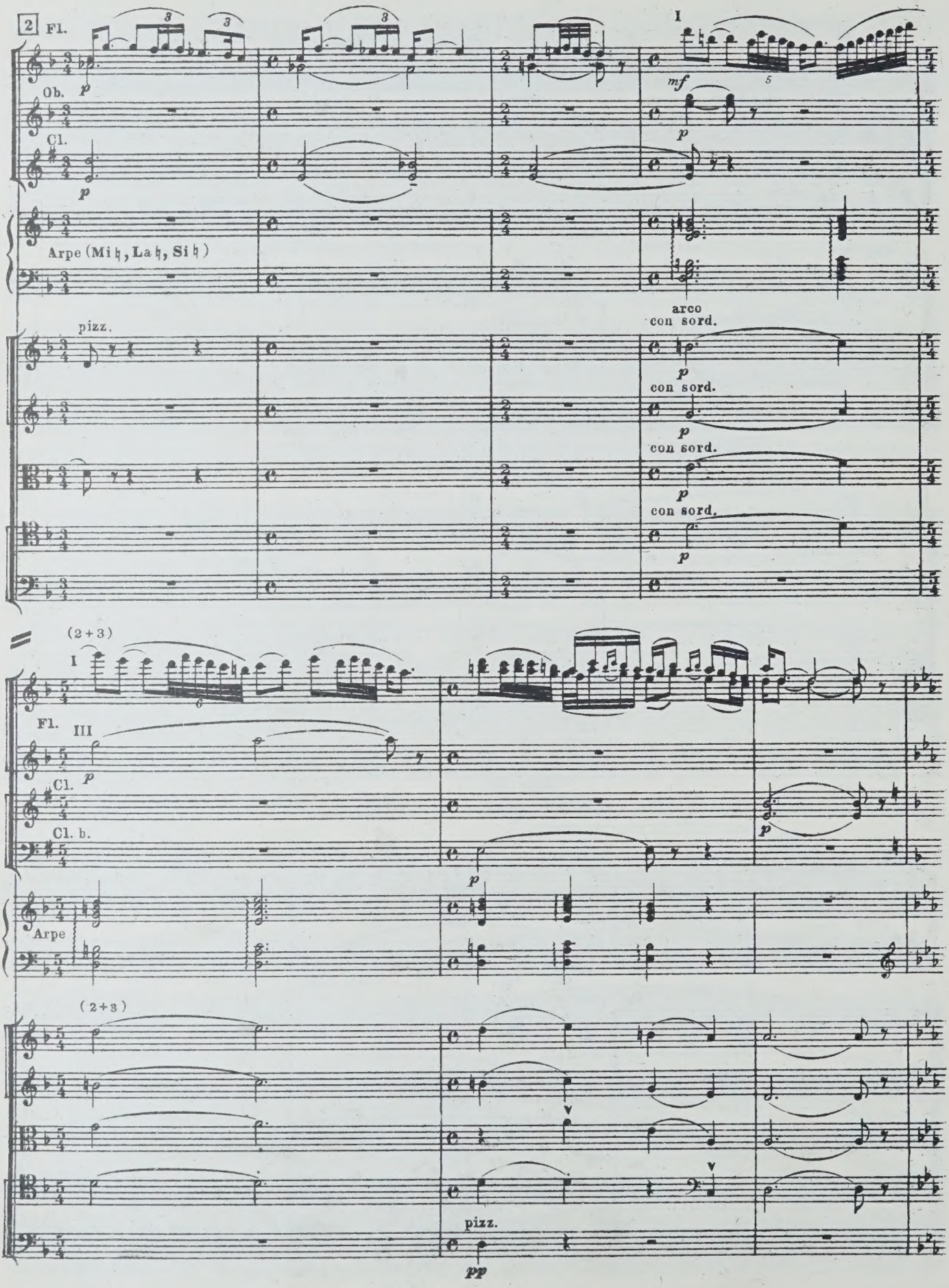
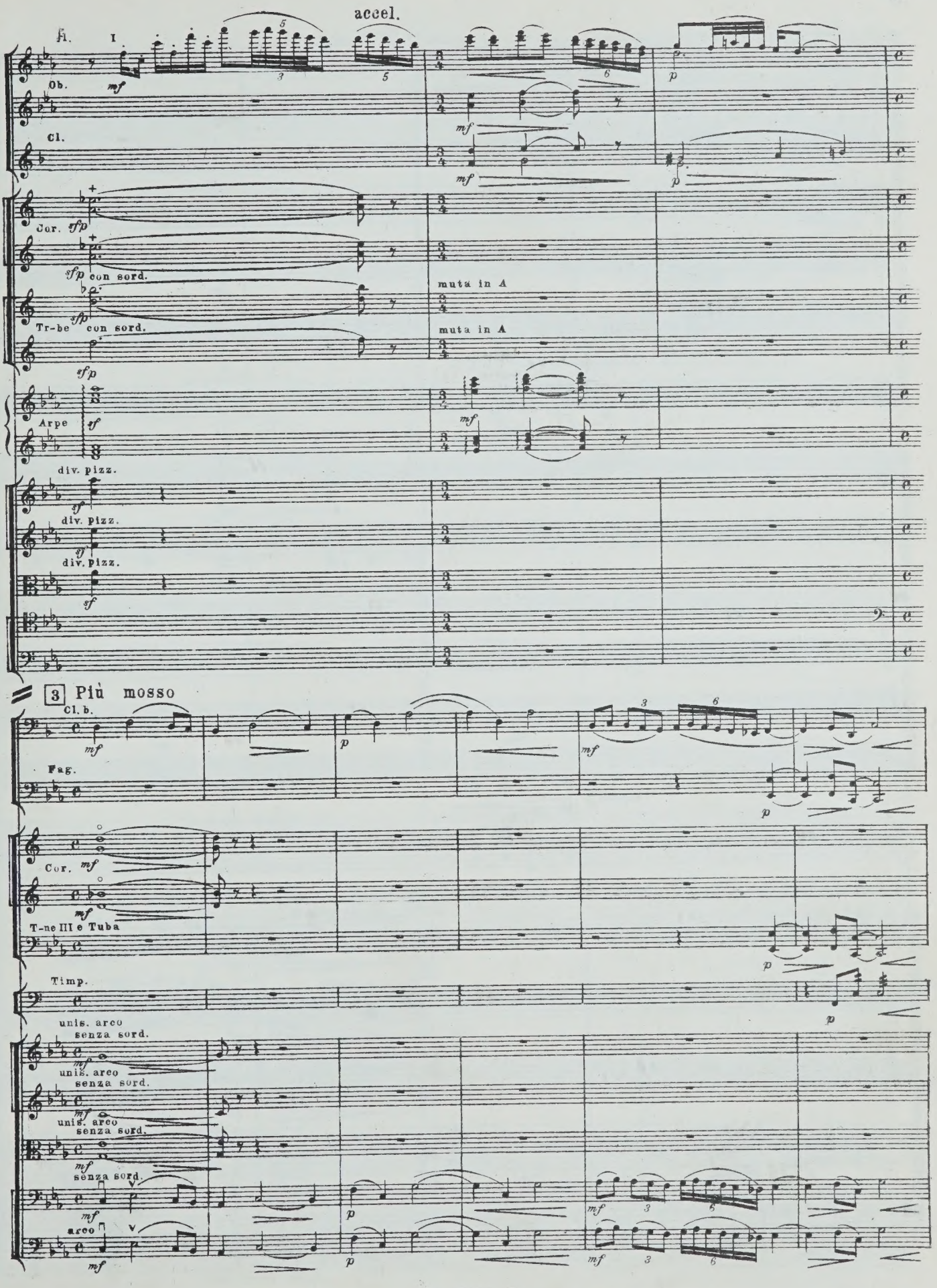
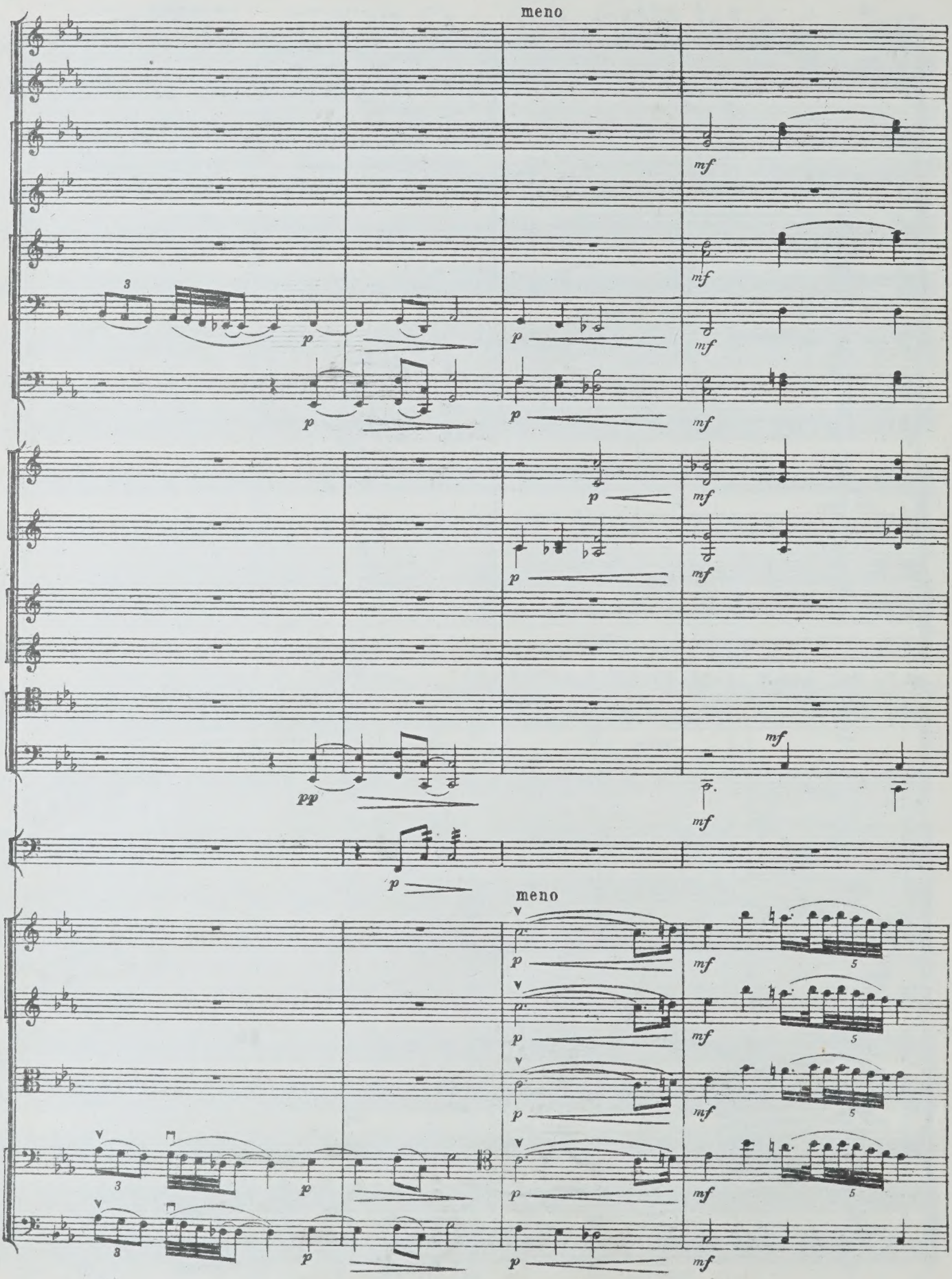
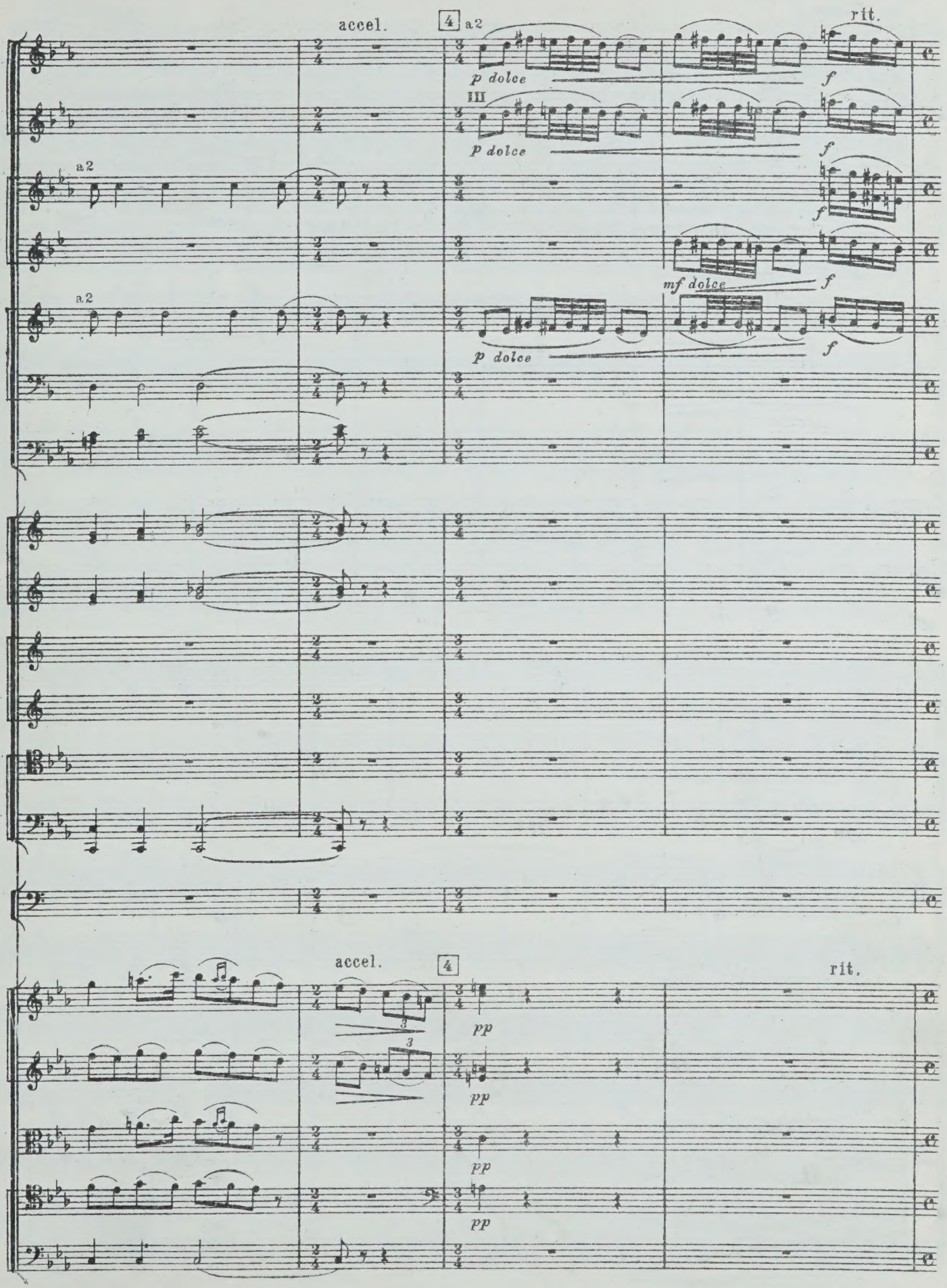

Cl. I
mf
Cel.
p
Arpe
p (Mi b)
rit.
1
Fl.
Cl.I
p
I
Cor.
III
p
con sord.
Tr-be
con sord.
(con sord.)
Cel.
mf
Arpe
(Mi b, La b)

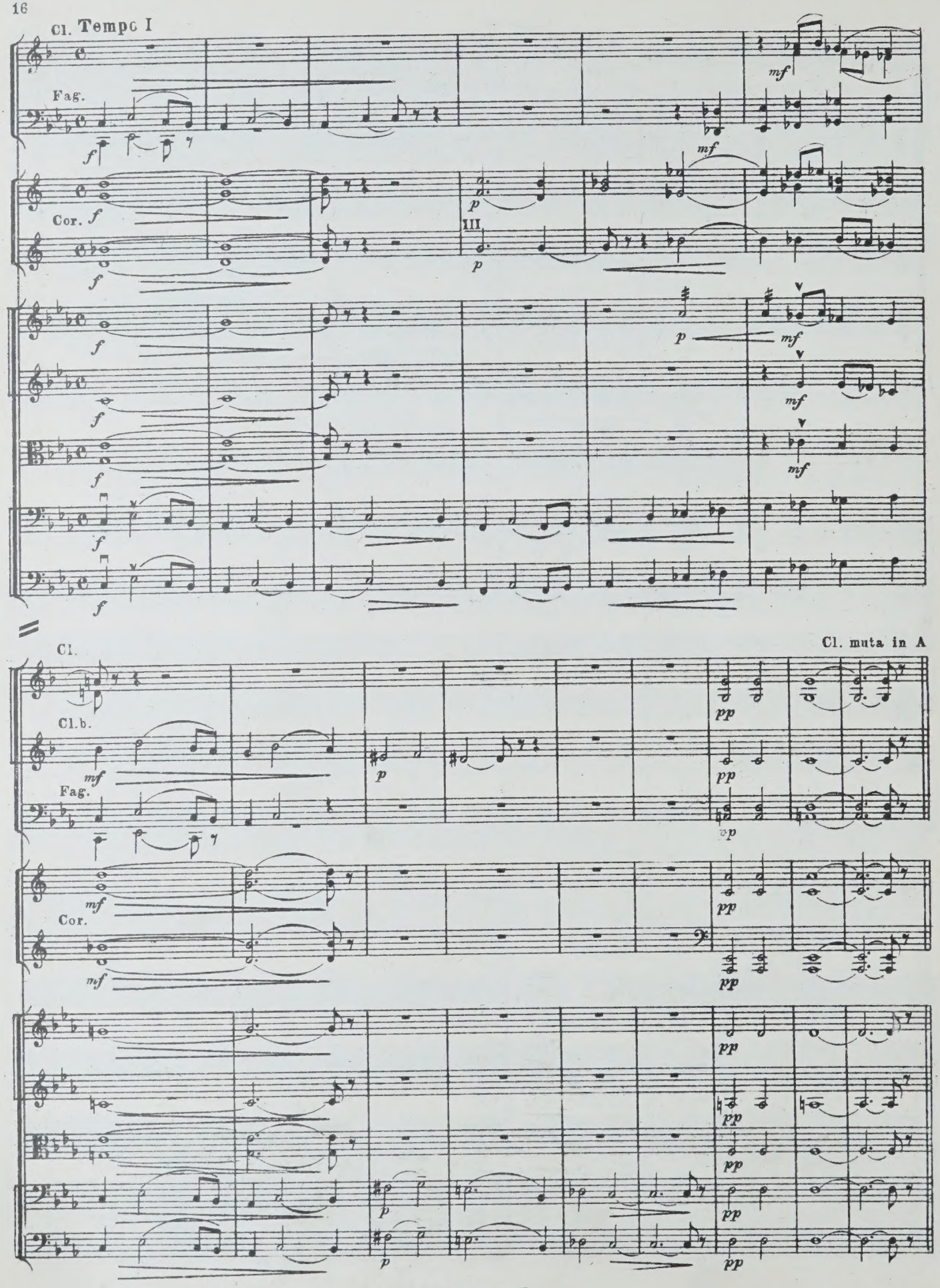

Fl.
Picc.
Cl.
Cor.
Tr-be
I
mf dolce
muta in Fl. III
p dolce
non flag.
Fl. I
Cl. I
pizz.

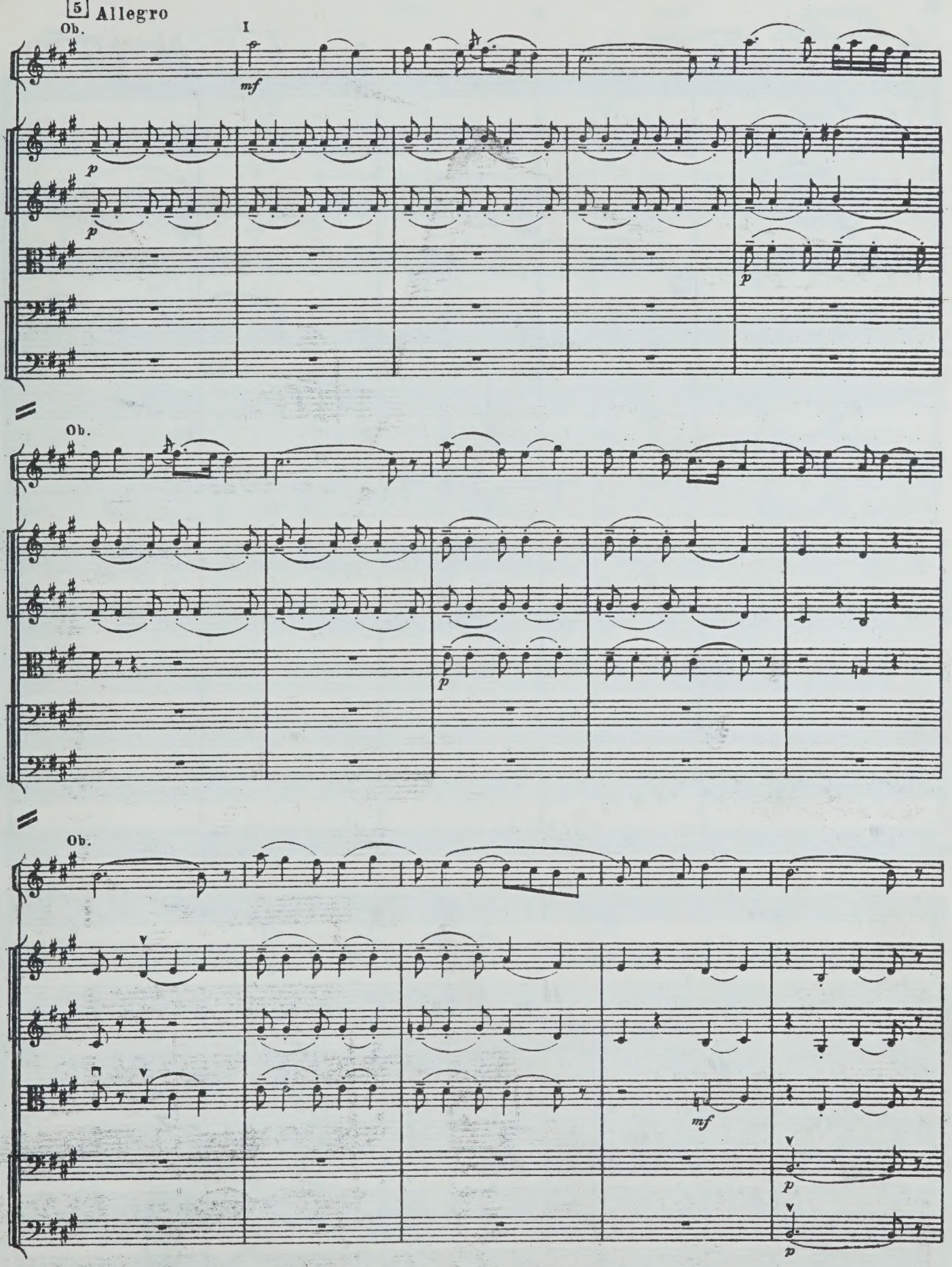

2
Fl.
Ob.
Cl.
Arpe (Mi♮, La♮, Si♮)
I
mf
p
pizz.
arco
con sord.
con sord.
con sord.
(2+3)
I
Fl.
III
Cl.
Cl. b.
Arpe
(2+3)
pizz.
pp

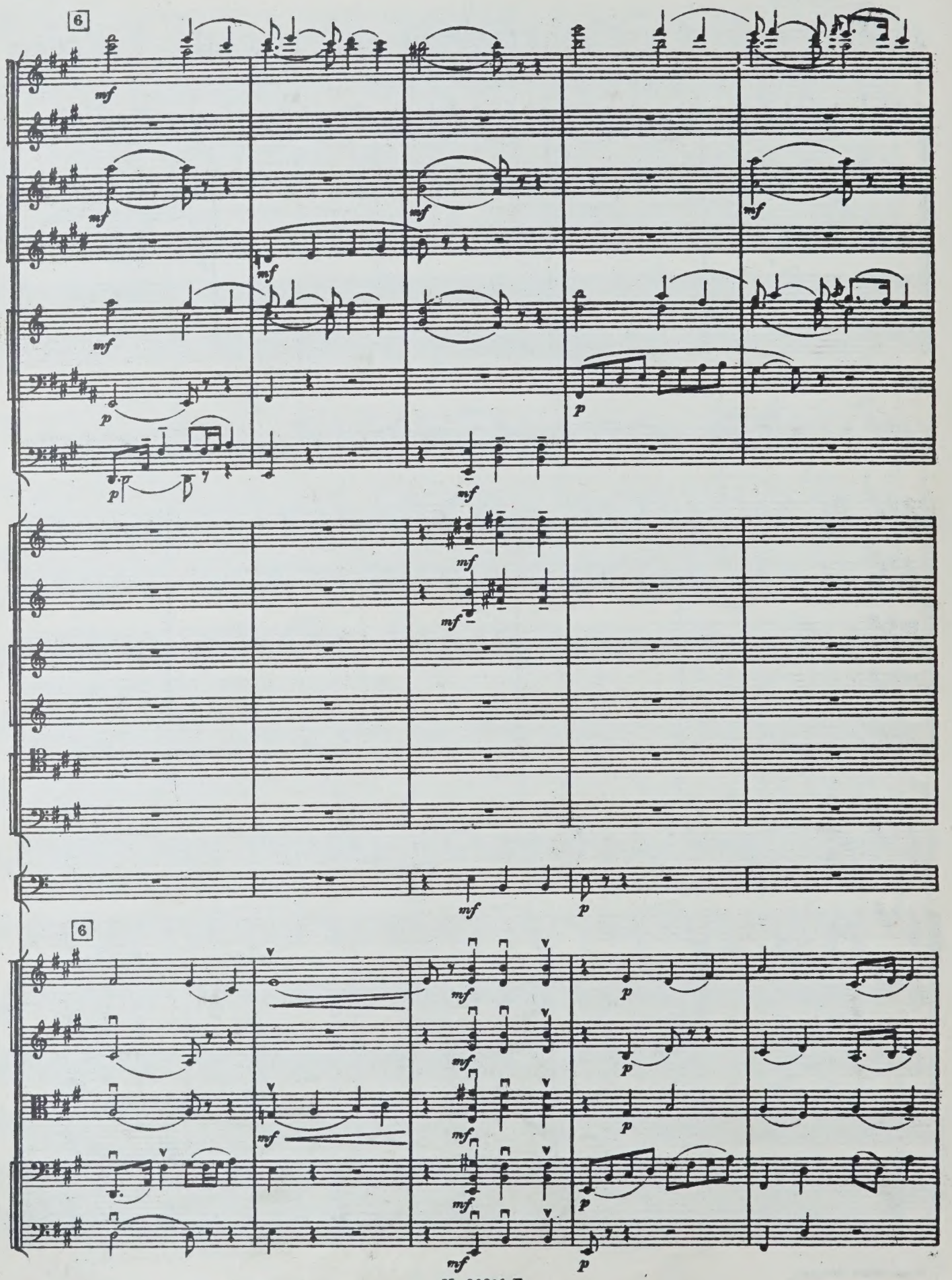

accel.
Fl. I
Ob.
mf
Cl.
Cor.
sfp
con sord.
Tr-be
muta in A
Arpe
sf
div. pizz.
3 Più mosso
Cl. b.
Fag.
Cor.
T-ne III e Tuba
Timp.
unis. arco
senza sord.
arco
p


meno
mf
p
pp
meno
5


accel.
4
a2
rit.
p dolce
f
III
a2
mf dolce
accel.
4
rit.
pp


Cl. Tempo I
Fag.
Cor.
Cl.
Cl. muta in A
Cl.b.
Fag.
Cor.


5 Allegro
Ob.
I
mf
p
p
p
Ob.
p
Ob.
mf
p
p


6
mf
p
6

poco a poco crescend

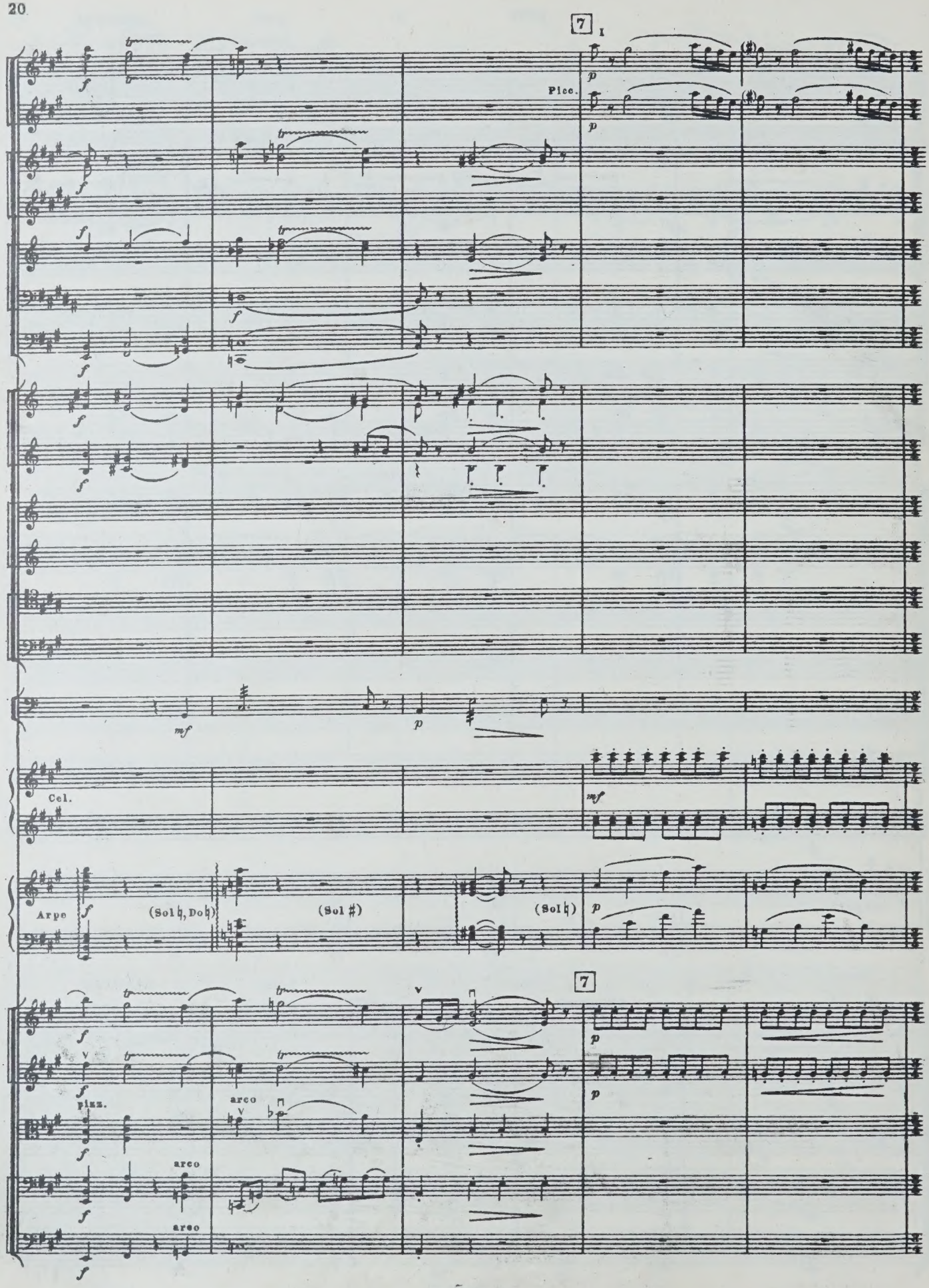
Fl. III muta in Picc.

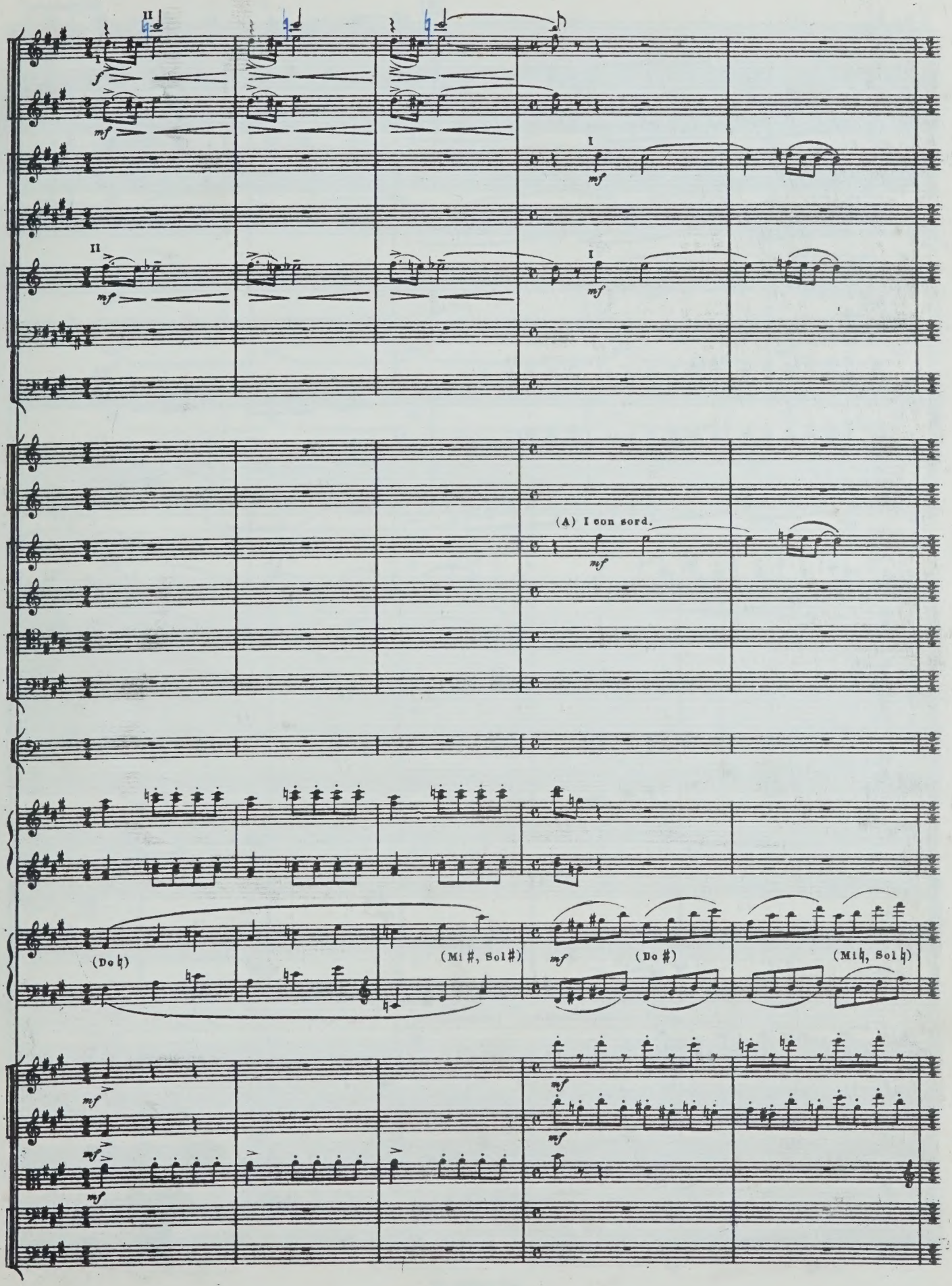
Arpe

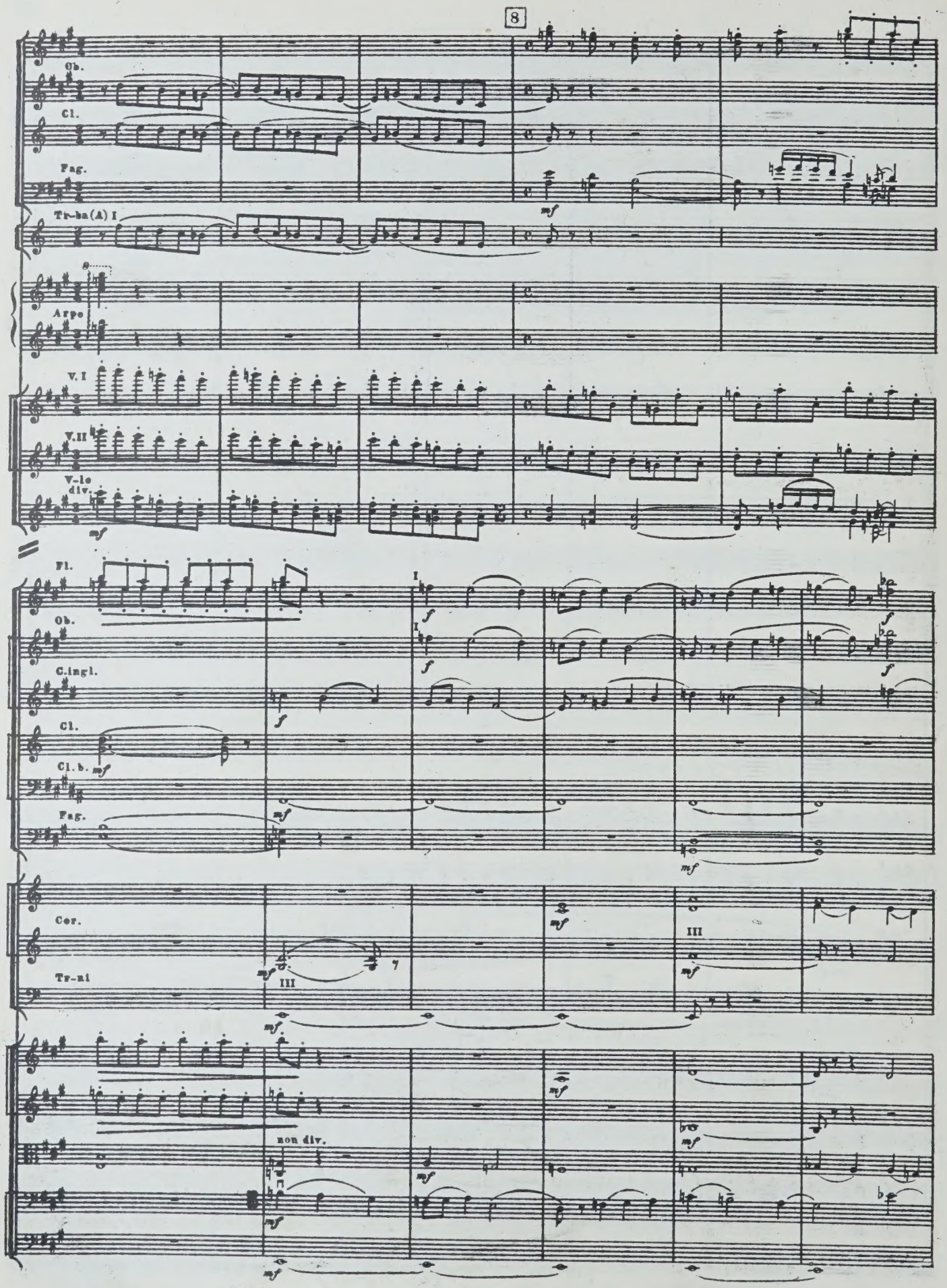
poco a poco crescendo

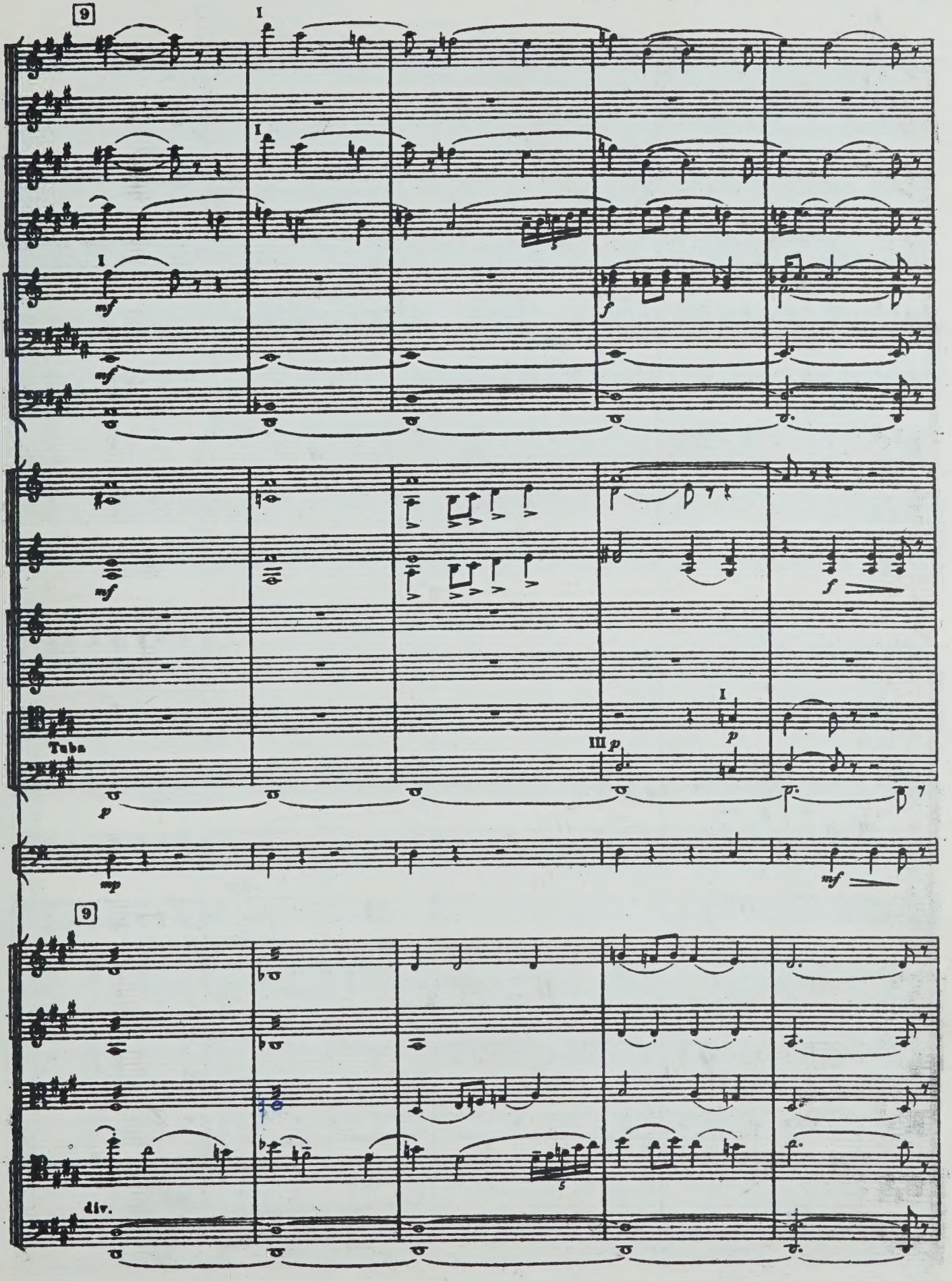
pizz.

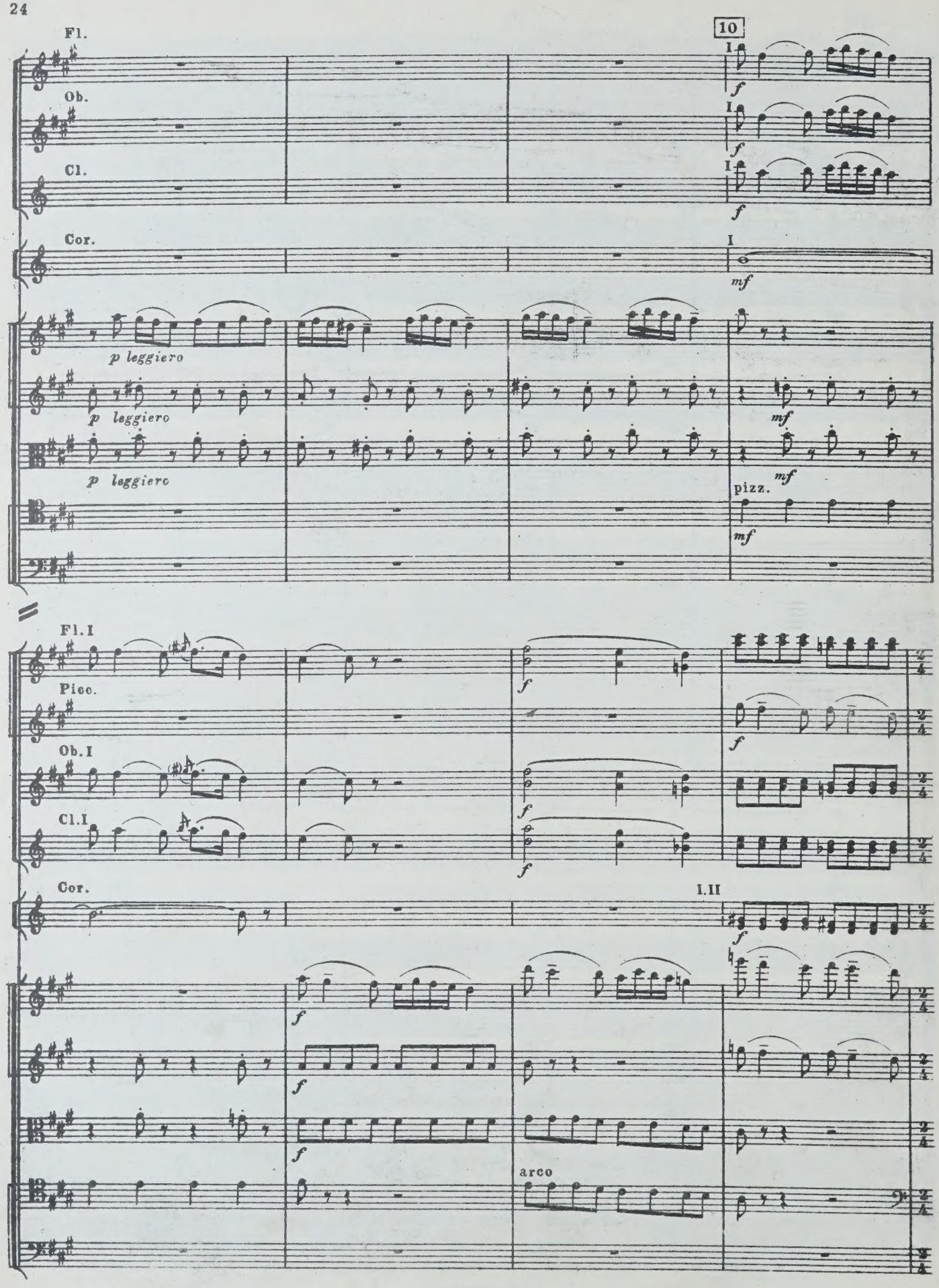
pizz.

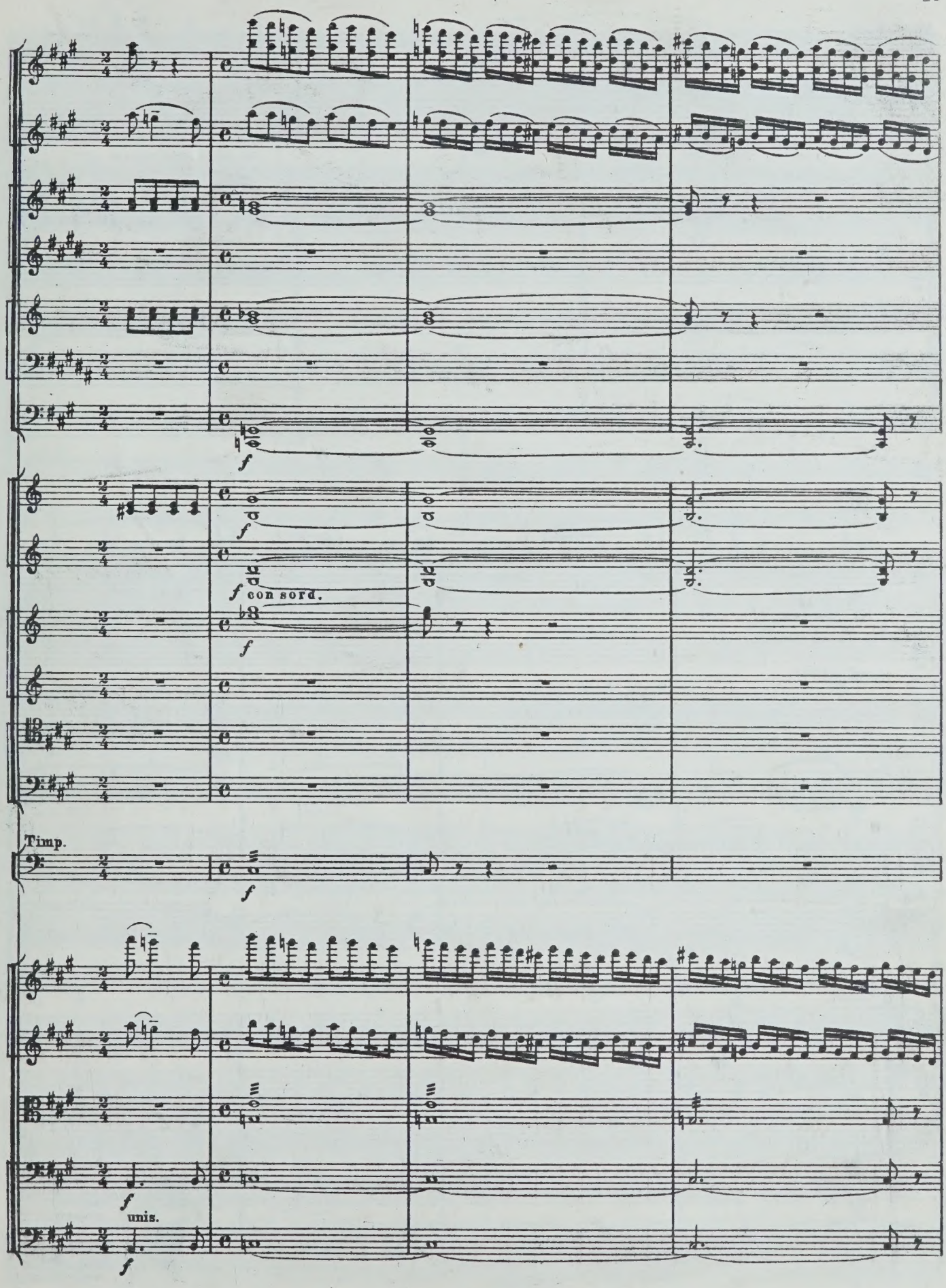

7
I
Picc.
Cel.
Arpe
(Sol♮, Do♮)
(Sol #)
(Sol♮)
7
pizz.
arco
arco
arco

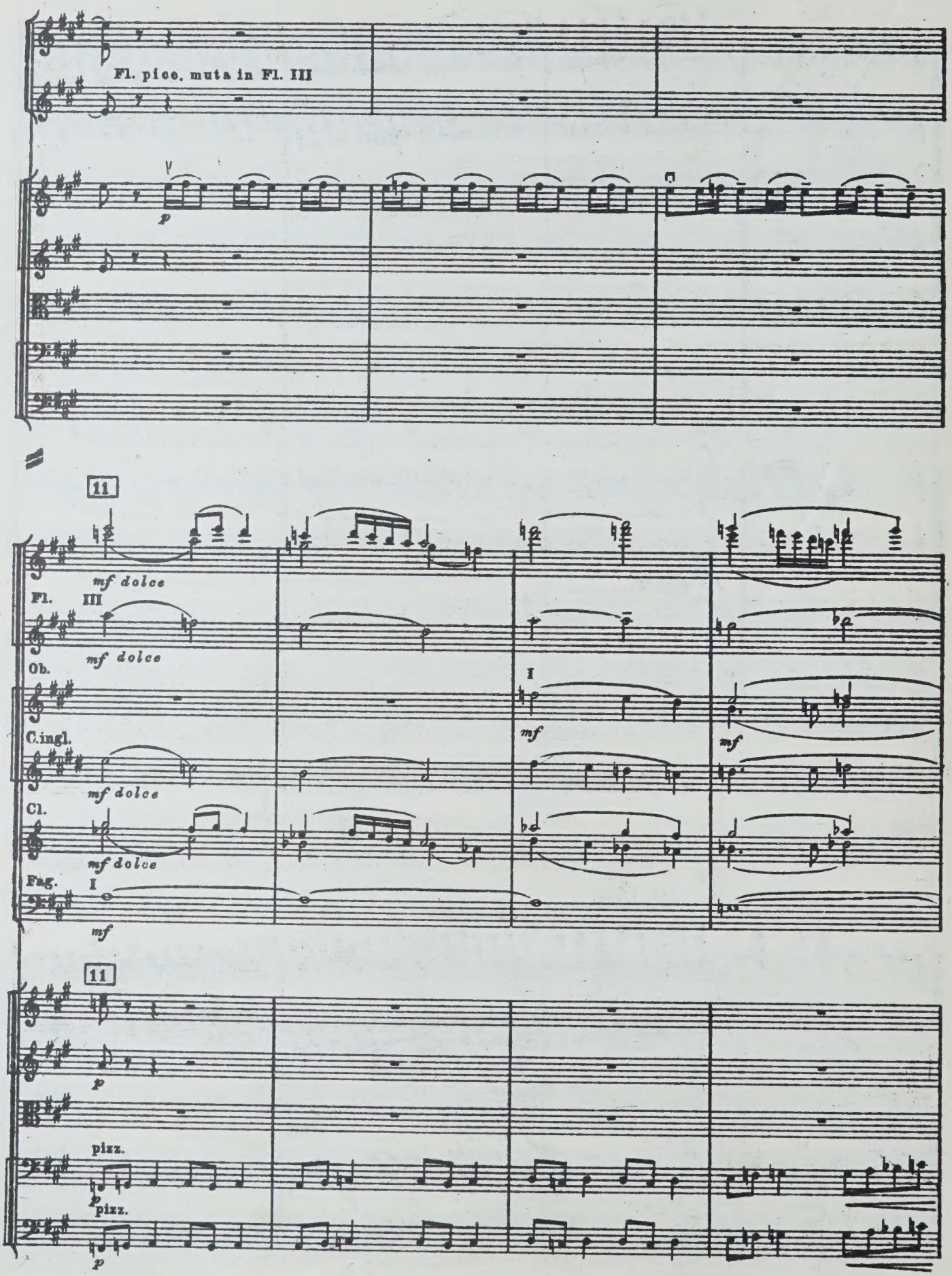

II
I
(A) I con sord.
(Do ♮)
(Mi ♯, Sol ♯)
(Do ♯)
(Mi ♮, Sol ♮)

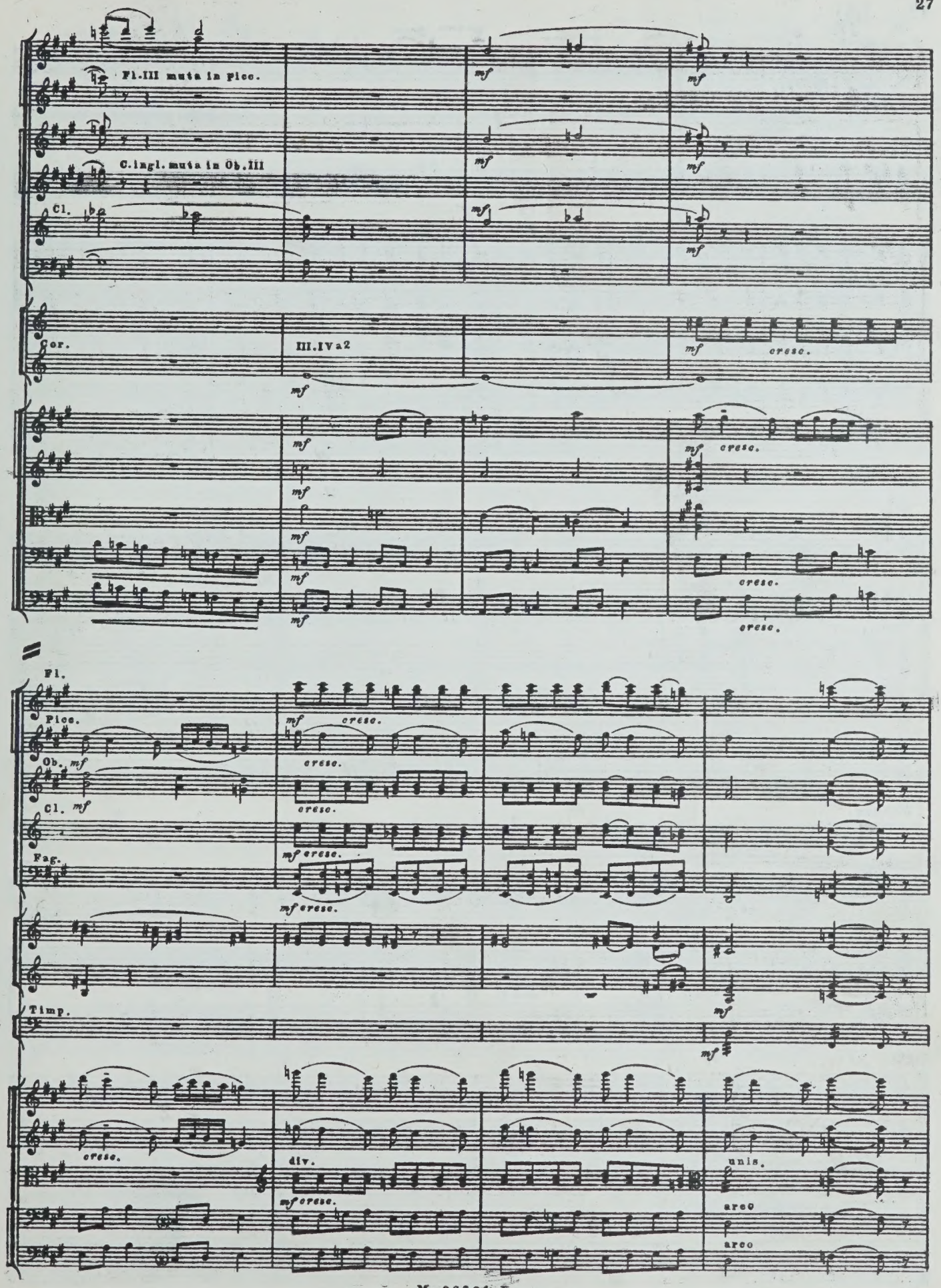

8
Ob.
Cl.
Fag.
Tr-ba(A) I
mf
Arpe
V.I
V.II
V-lo
div.
mf
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
I
f
mf
Cor.
Tr-ni
III
non div.


9
I
I
I
mf
mf
f
mf
mf
f
Tuba
III p
I
p
p
mp
mf
9
div.


Fl.
Ob.
Cl.
Cor.
10
I
f
mf
p leggiero
pizz.
Fl. I
Picc.
Ob. I
Cl. I
I. II
arco


f
f
con sord.
f
Timp.
f
f
unis.
f


Fl. picc. muta in Fl. III
p
11
mf dolce
Fl.
III
Ob.
mf dolce
I
C.ingl.
mf
mf
mf dolce
Cl.
mf dolce
Fag.
I
mf
11
p
pizz.
p
pizz.
p


Fl.III muta in Picc.
C.ingl. muta in Ob.III
Cl.
Cor.
III.IV a2
mf
cresc.
Fl.
Picc.
Ob.
Cl.
Fag.
Timp.
div.
unis.
arco

12

Ob.

I

f giocoso

Triang.

giocoso

Camp.

p

mf

mf

mf

mf

mf

Pico.

(I)

f

Ob.

III

f

Cl.

mf giocoso

I

Tr-ha

I con sord.

mf

mf giocoso

Triang.

mf

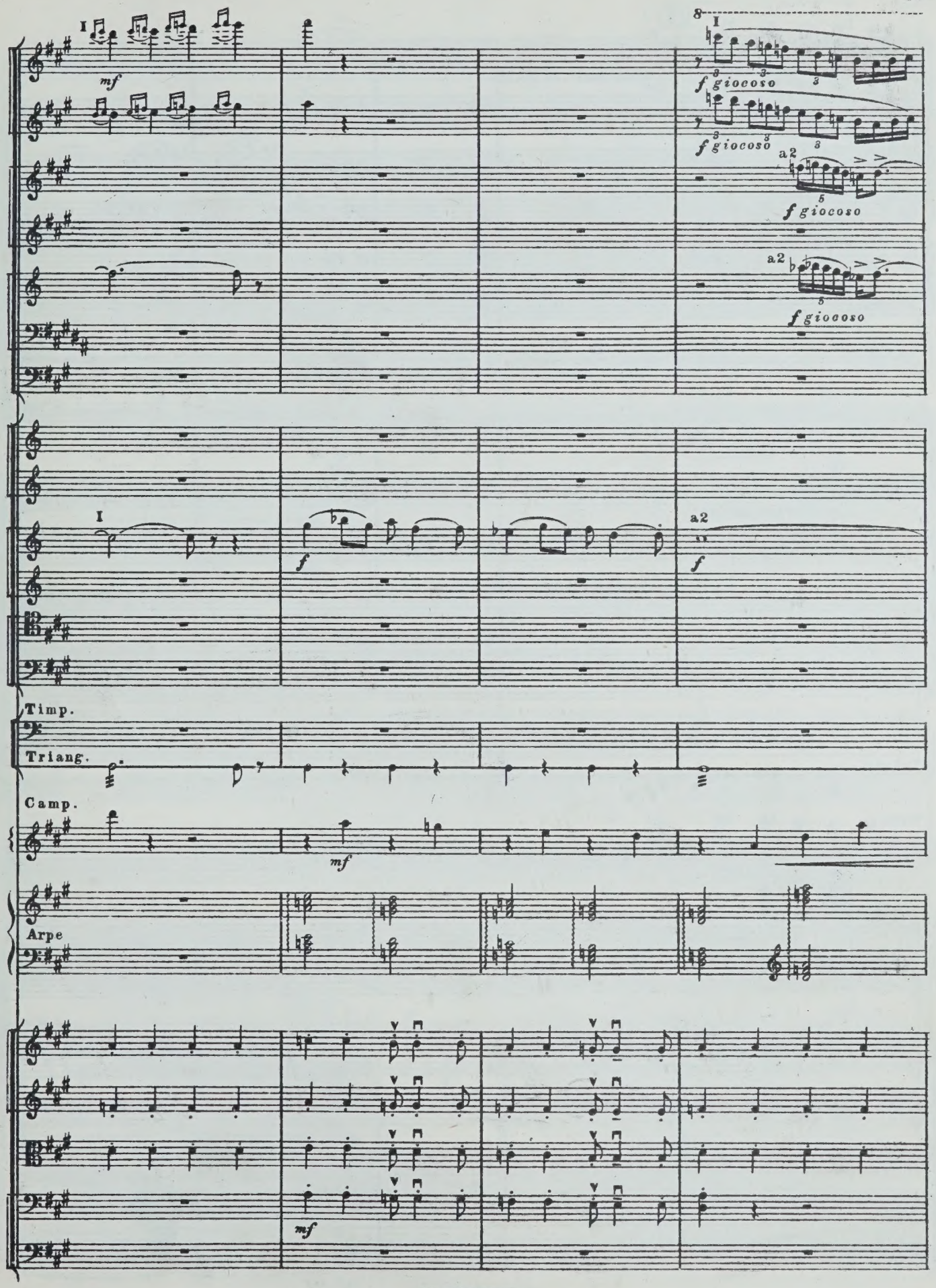
Camp.

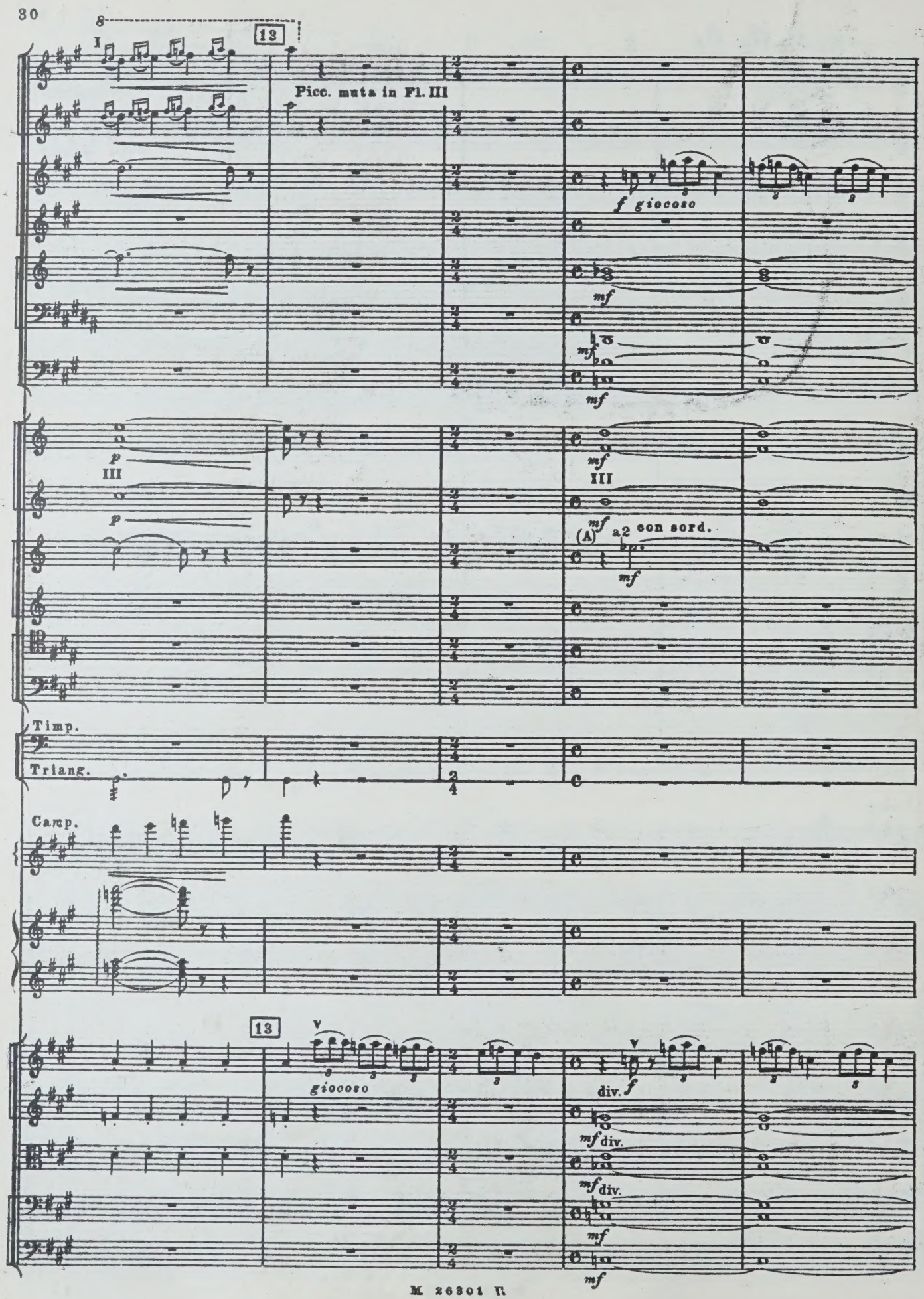
Arpe

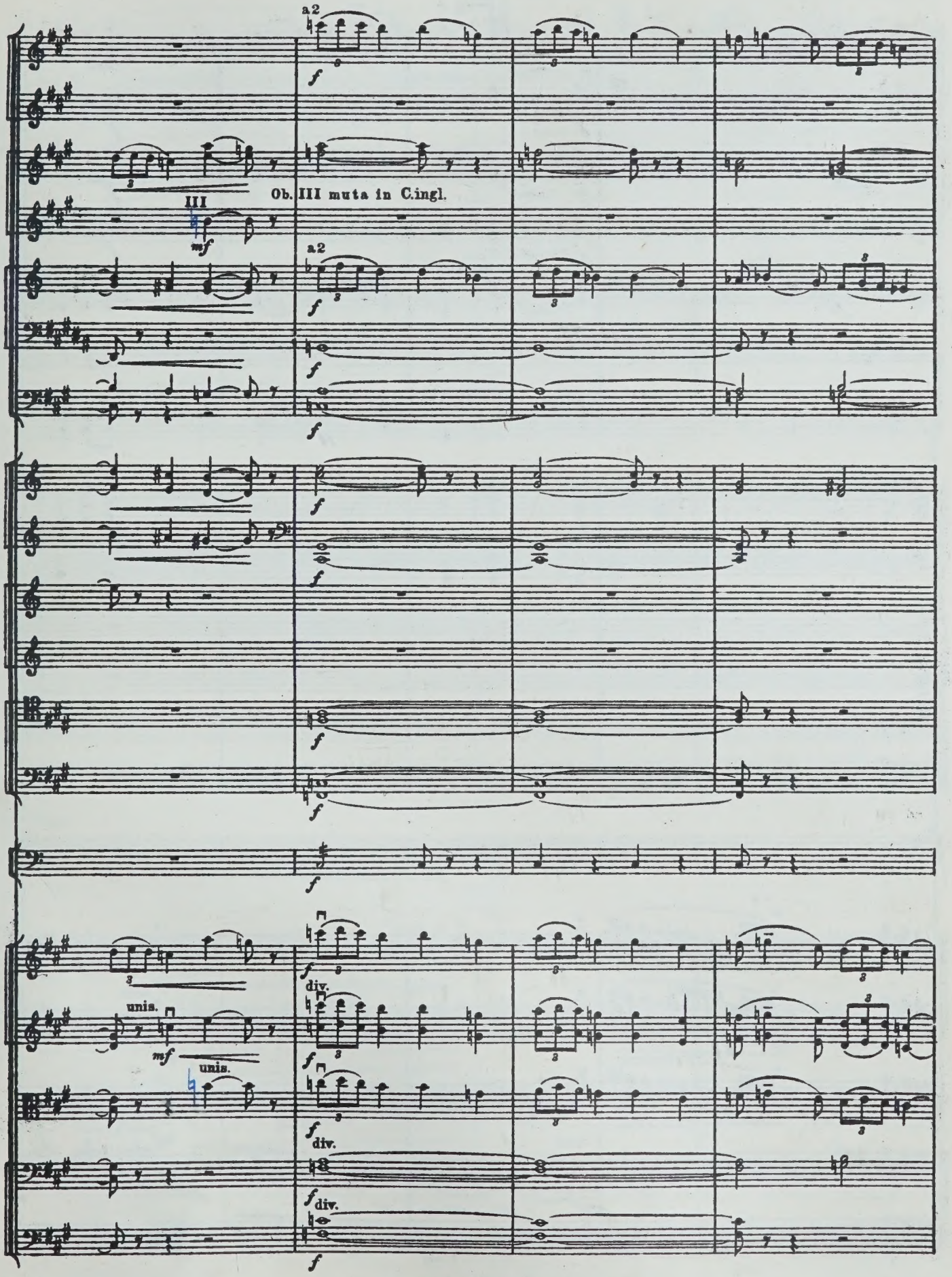
(Fa♮, Sol♮)

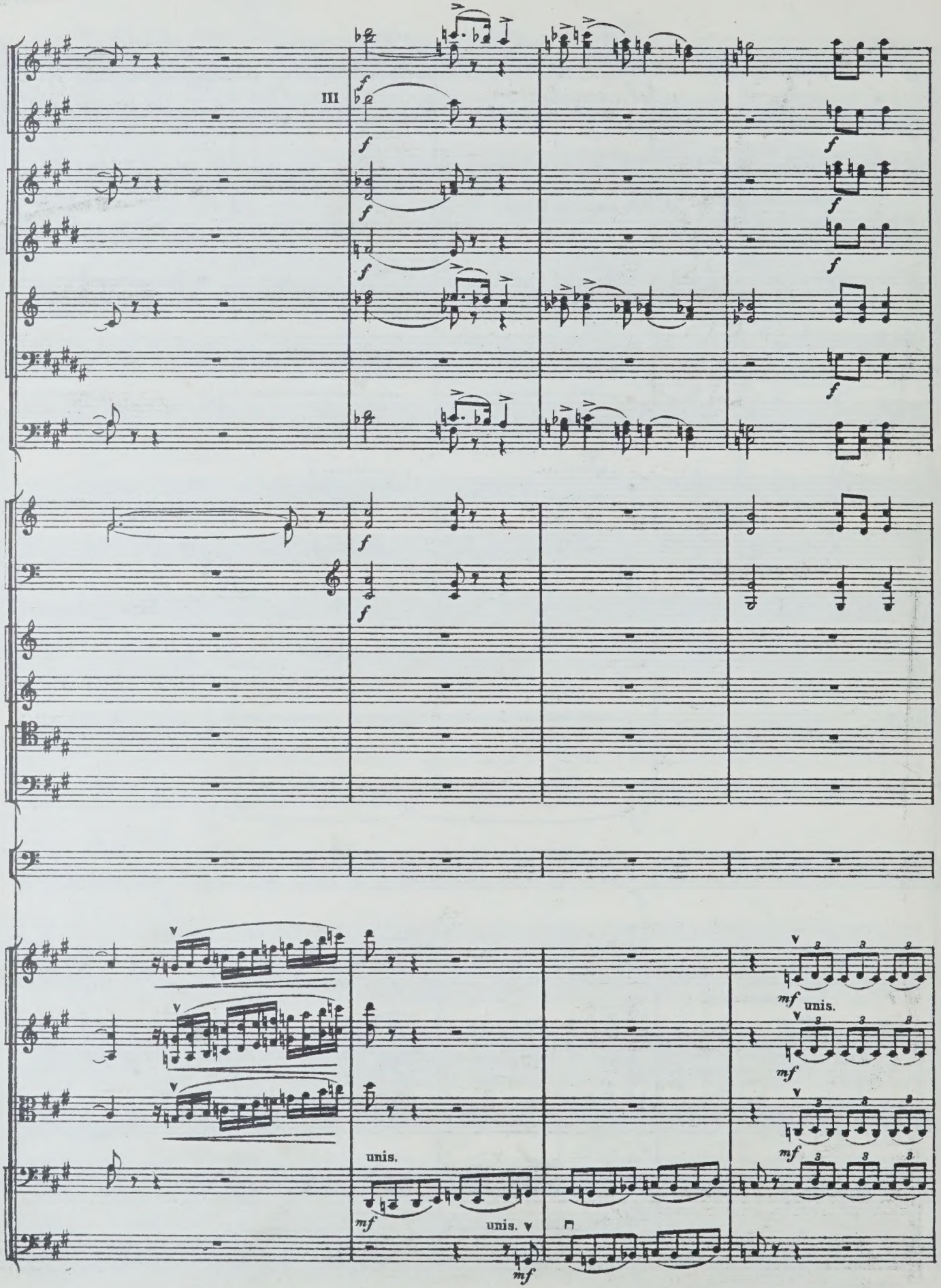
f

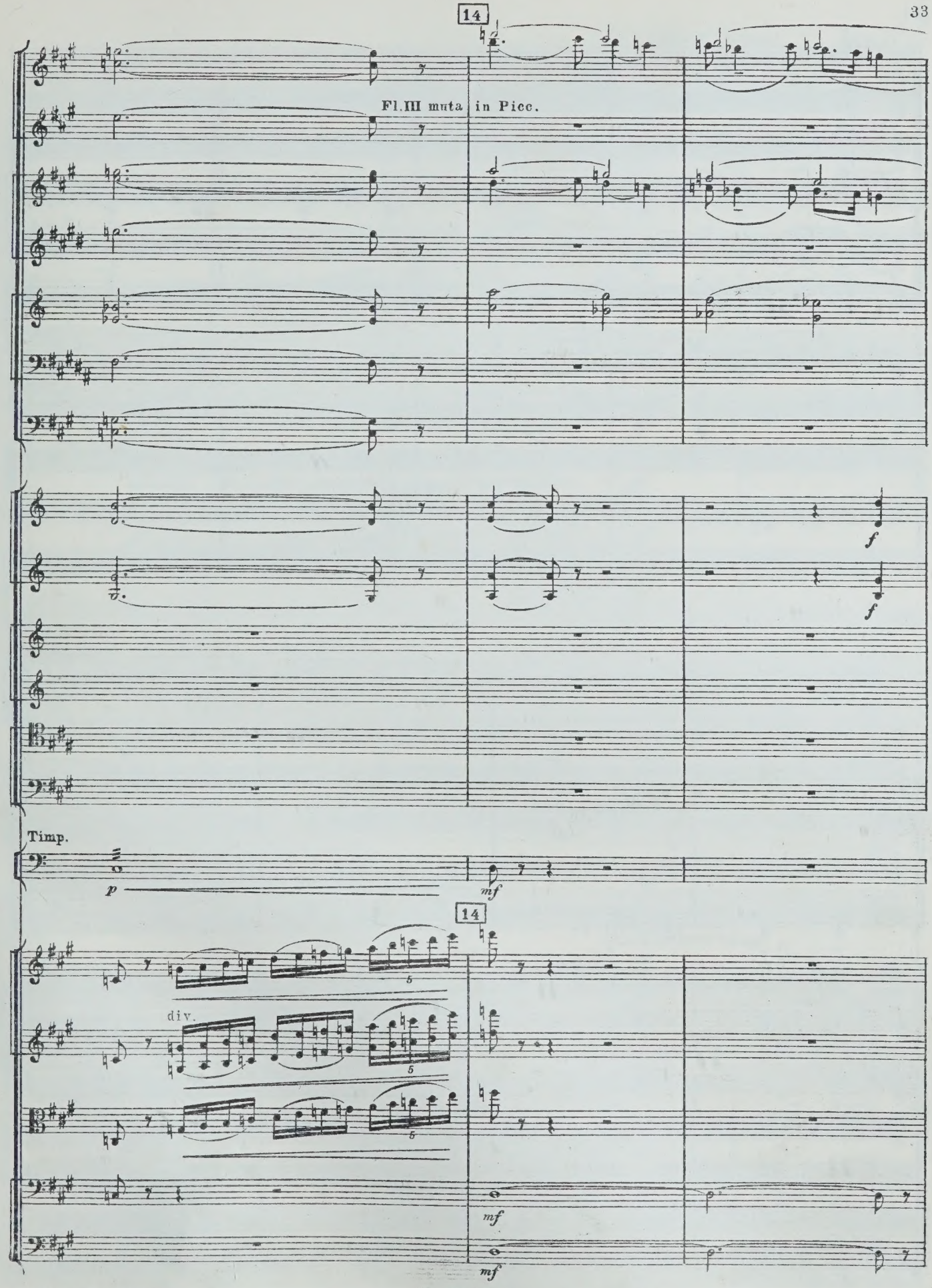
(Do♮)

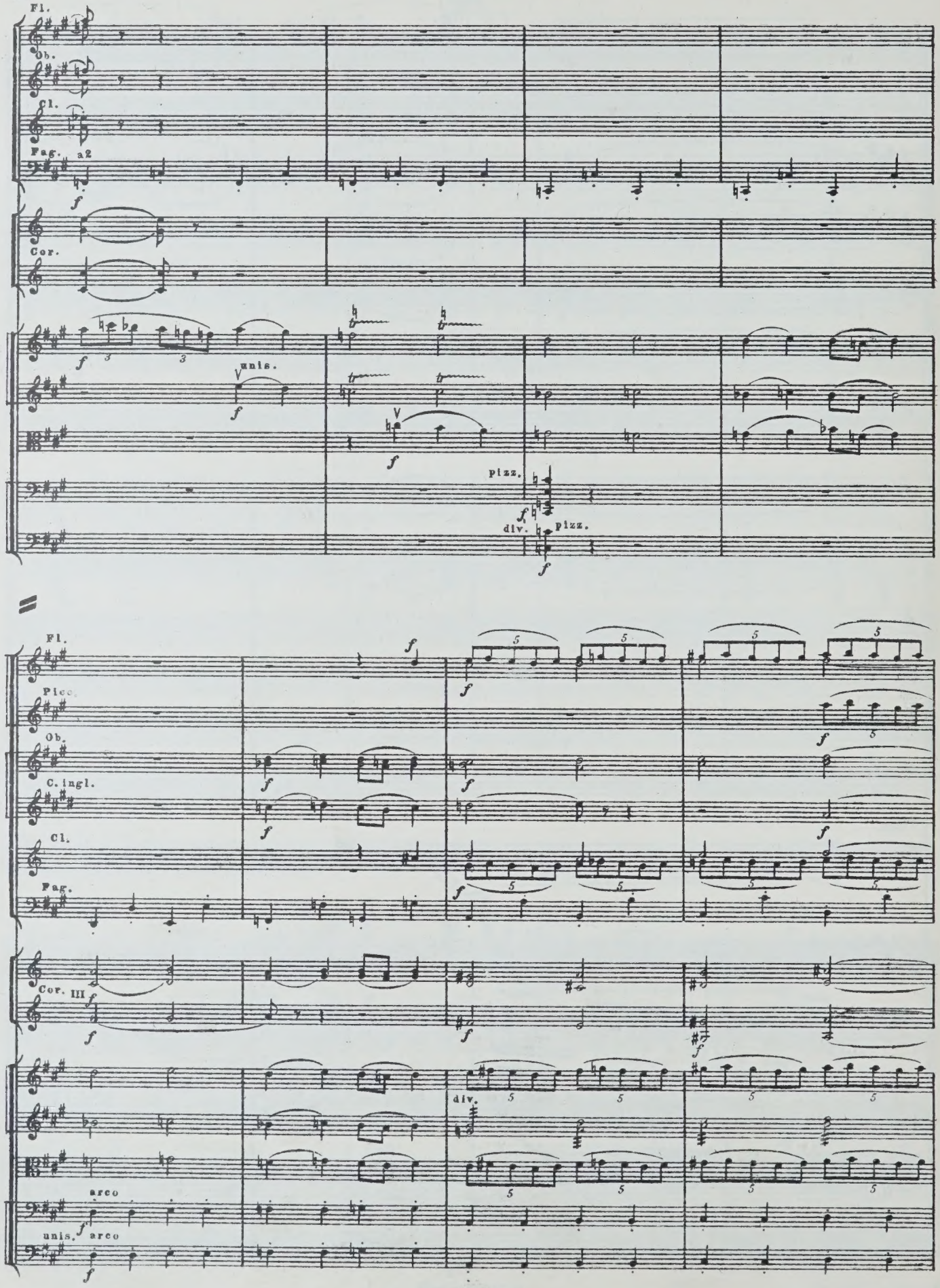

I
mf
8
I
f giocoso
f giocoso
a2
f giocoso
a2
f giocoso
I
f
a2
f
Timp.
Triang.
Camp.
mf
Arpe
mf


8
13
I
Picc. muta in Fl. III
f giocoso
mf
mf
p
III
p
mf
III
mf
(A) a2 con sord.
mf
Timp.
Triang.
Camp.
13
v
giocoso
v
div. f
mf div.
mf div.
mf
mf


a2
Ob. III muta in C.ingl.
III
mf
a2
f
unis.
mf
unis.
div.
div.
div.


III
unis.
unis.
unis.


14
Fl.III muta in Picc.
f
f
Timp.
p
mf
14
div.
mf
mf


Fl.
Ob.
Cl.
Fag.
a2
Cor.
unis.
pizz.
div.
pizz.
Fl.
Picc.
Ob.
C. ingl.
Cl.
Fag.
Cor. III
div.
arco
unis.
arco

15 L'istesso tempo

a2

a2

a2

(A) senza sord.

(A) senza sord.

T-ro

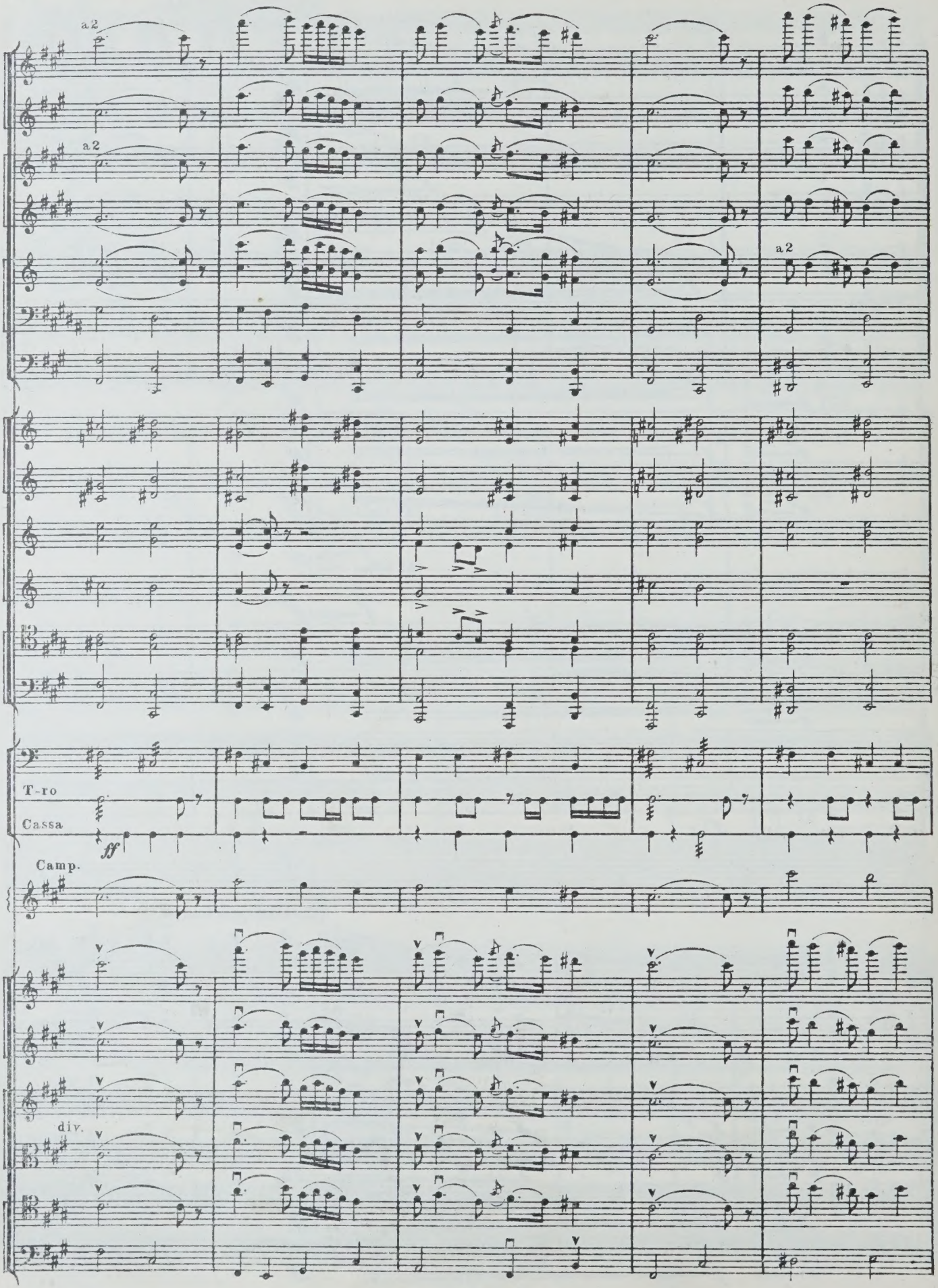
Cassa

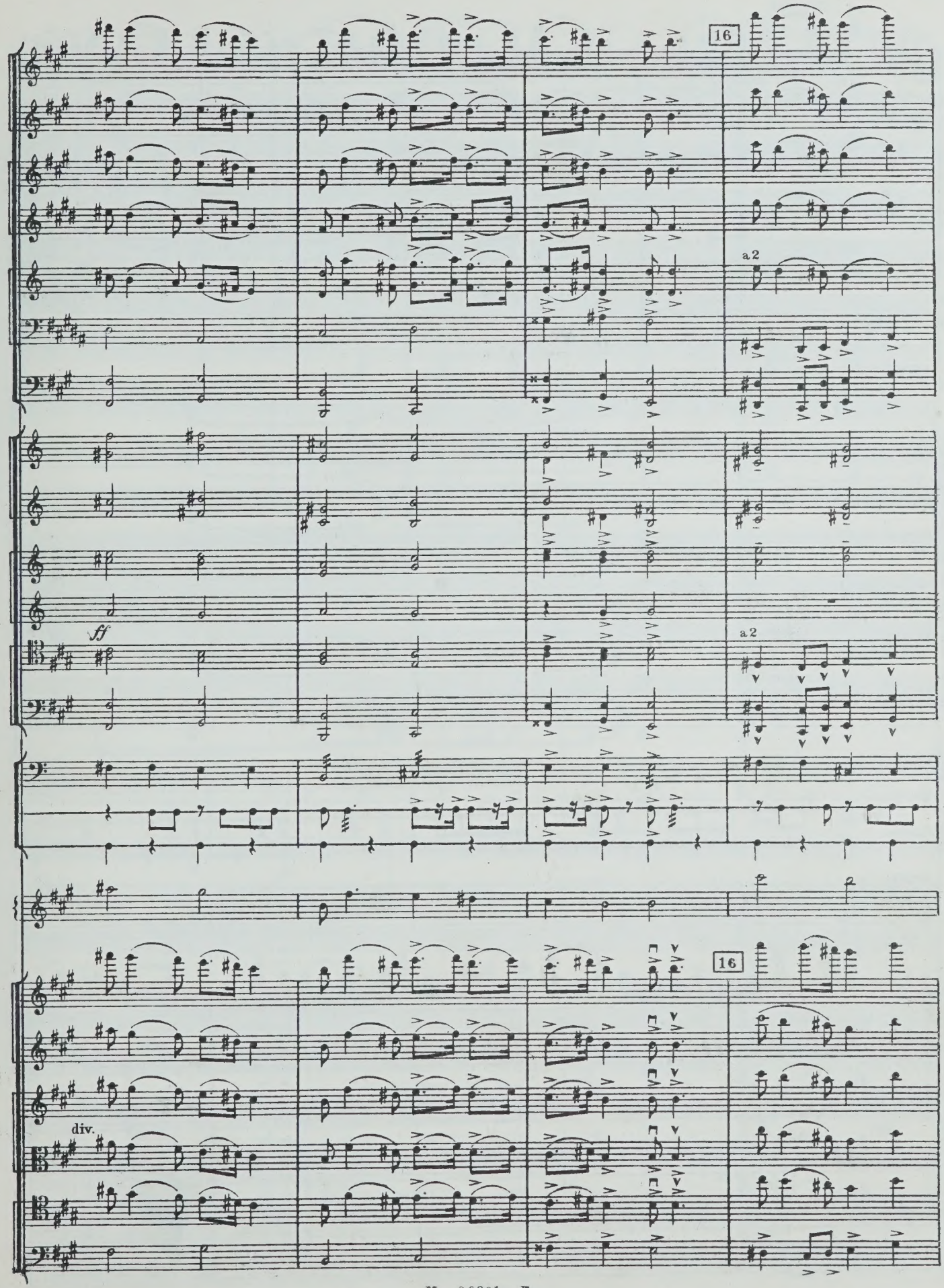
Camp.

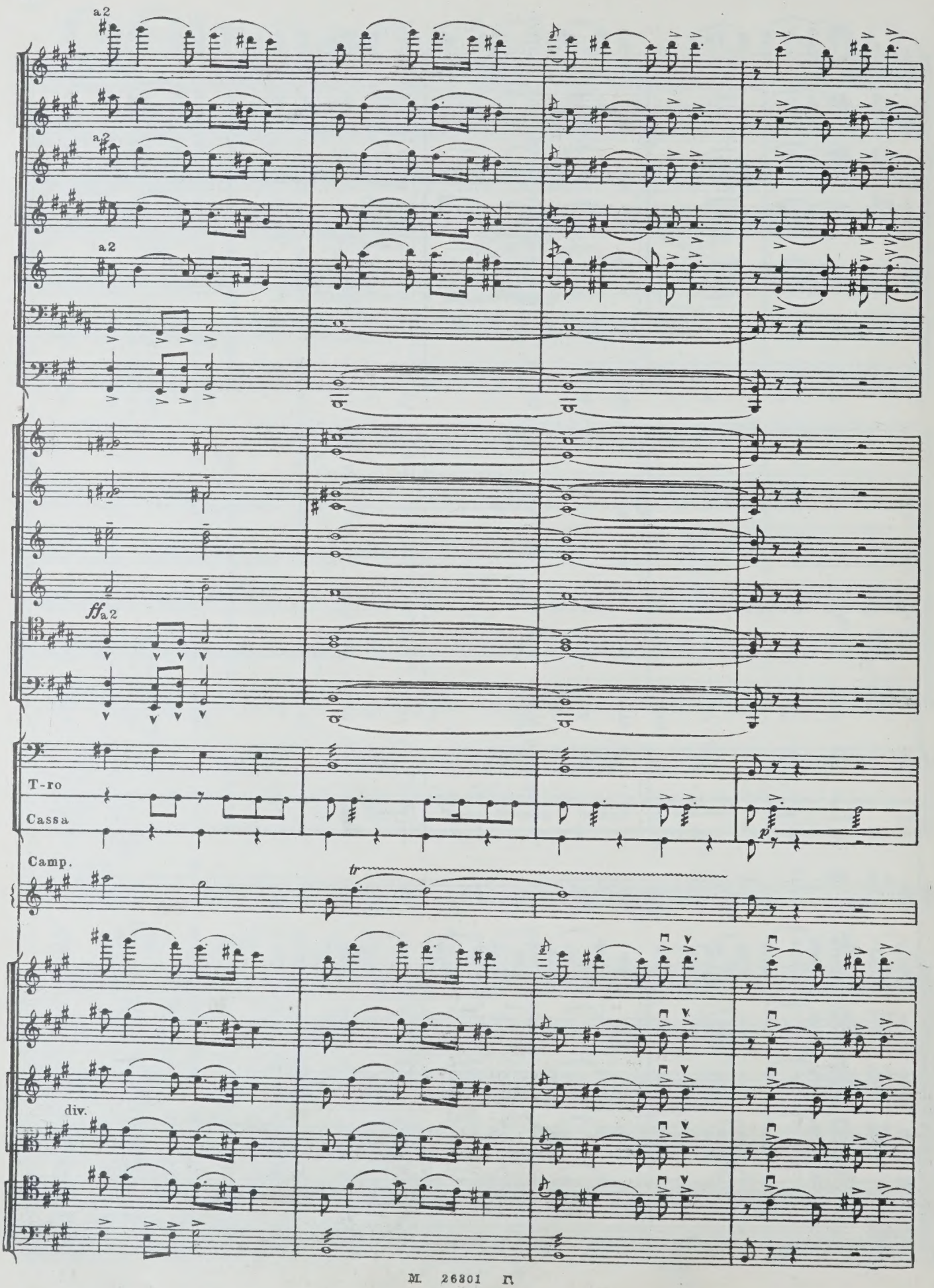
15 L'istesso tempo

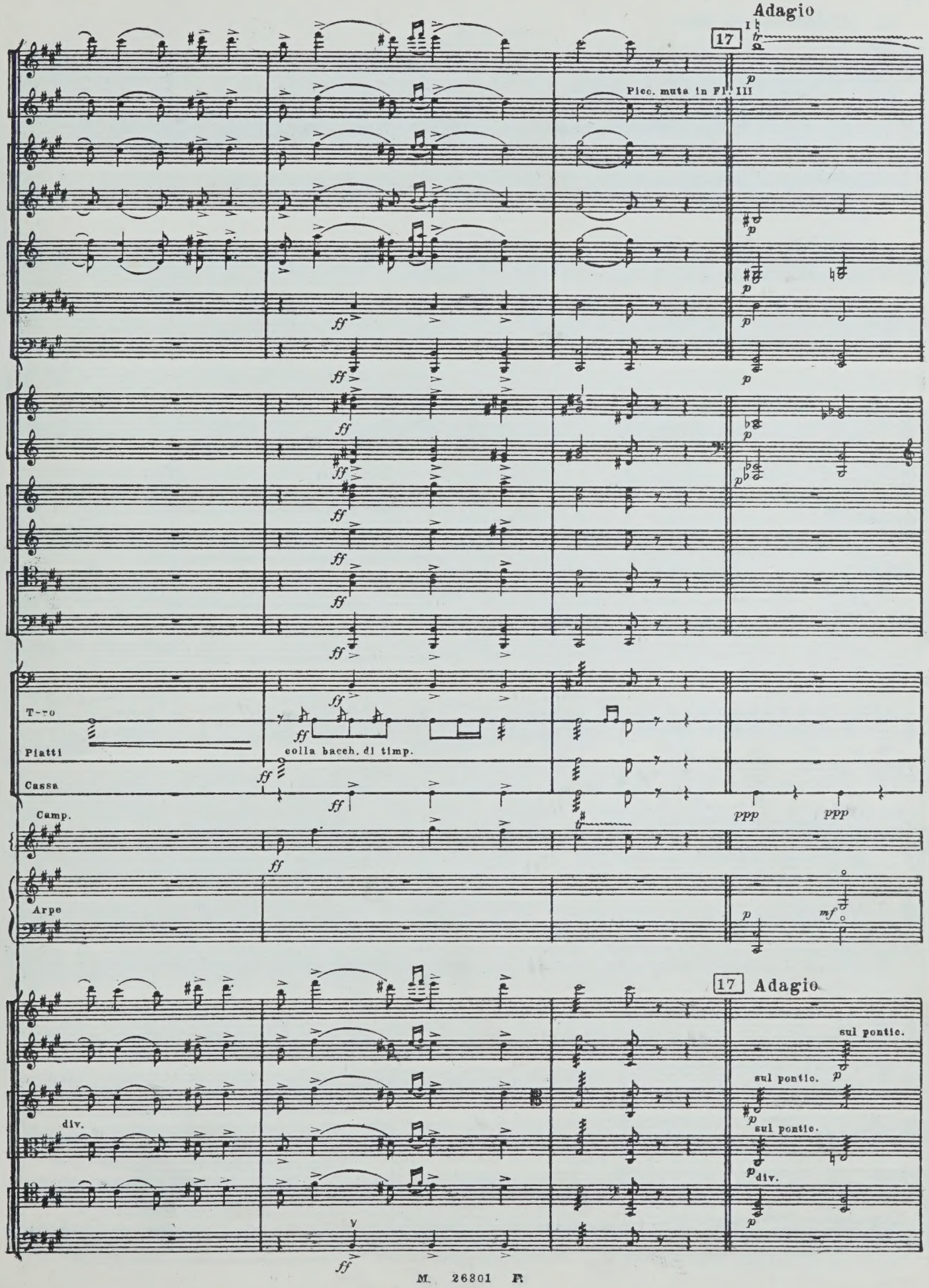
non div.

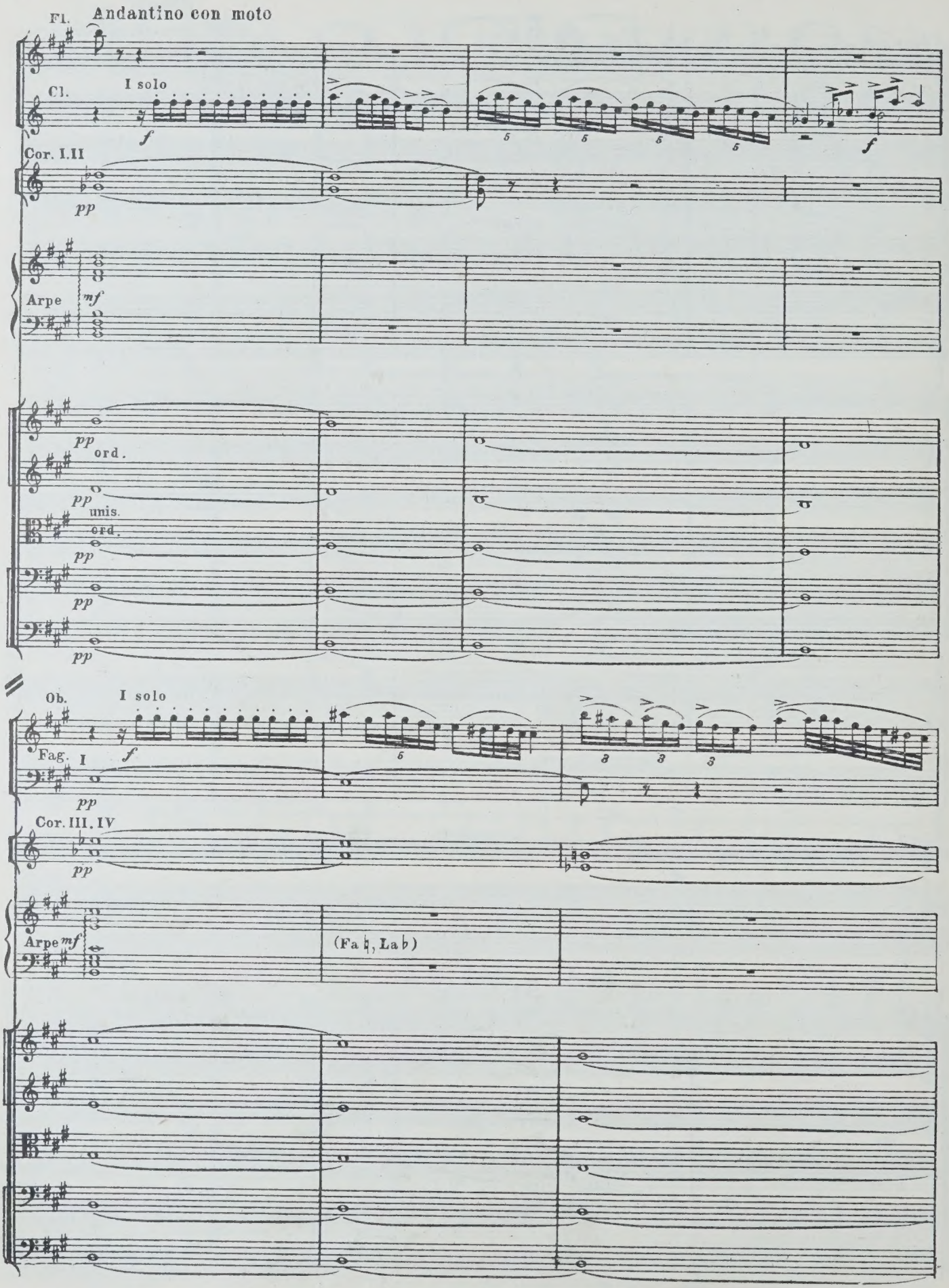
div.

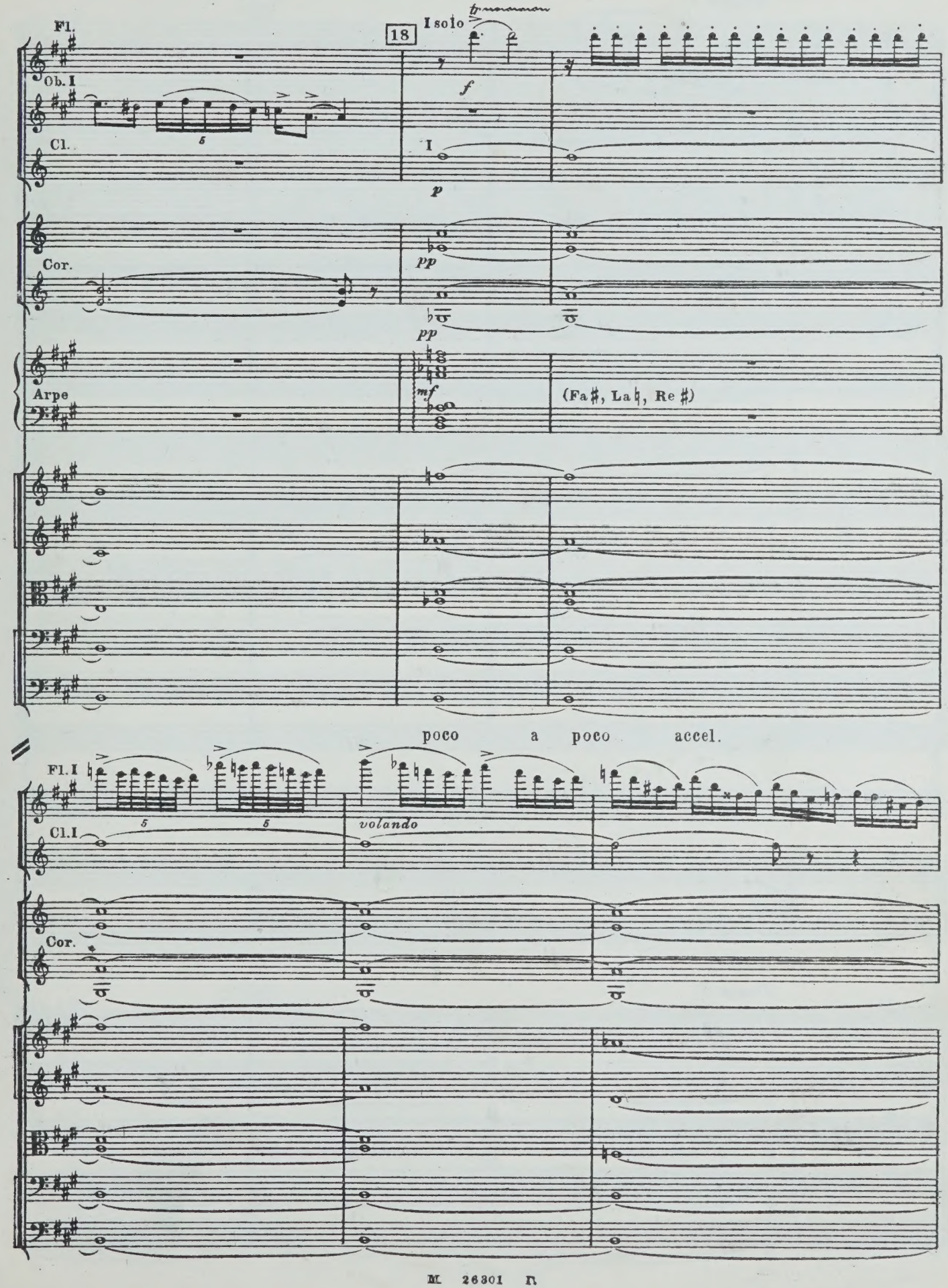

a2
a2
a2
T-ro
Cassa
ff
Camp.
div.

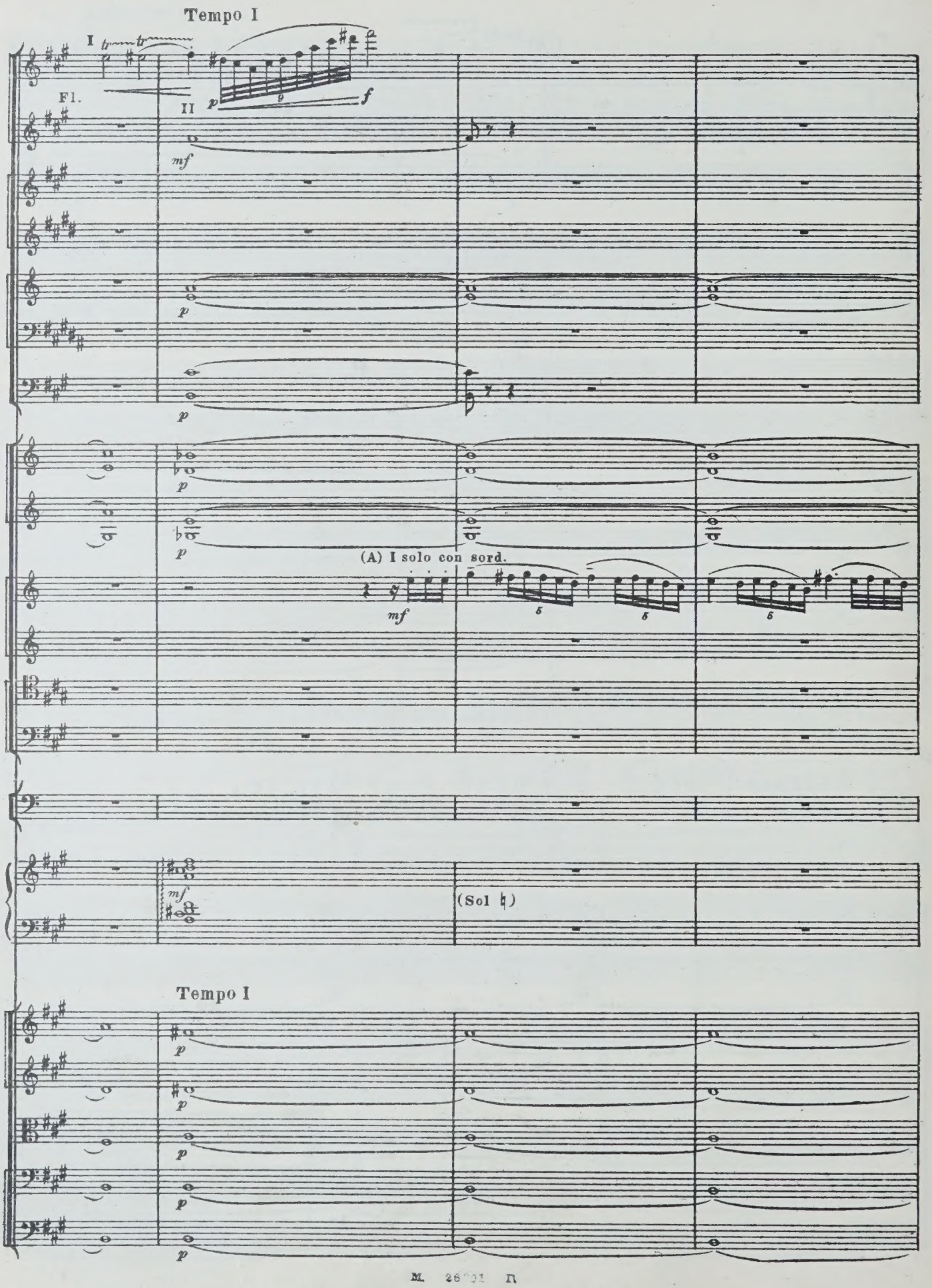

16
a 2
ff
a 2
16
div.

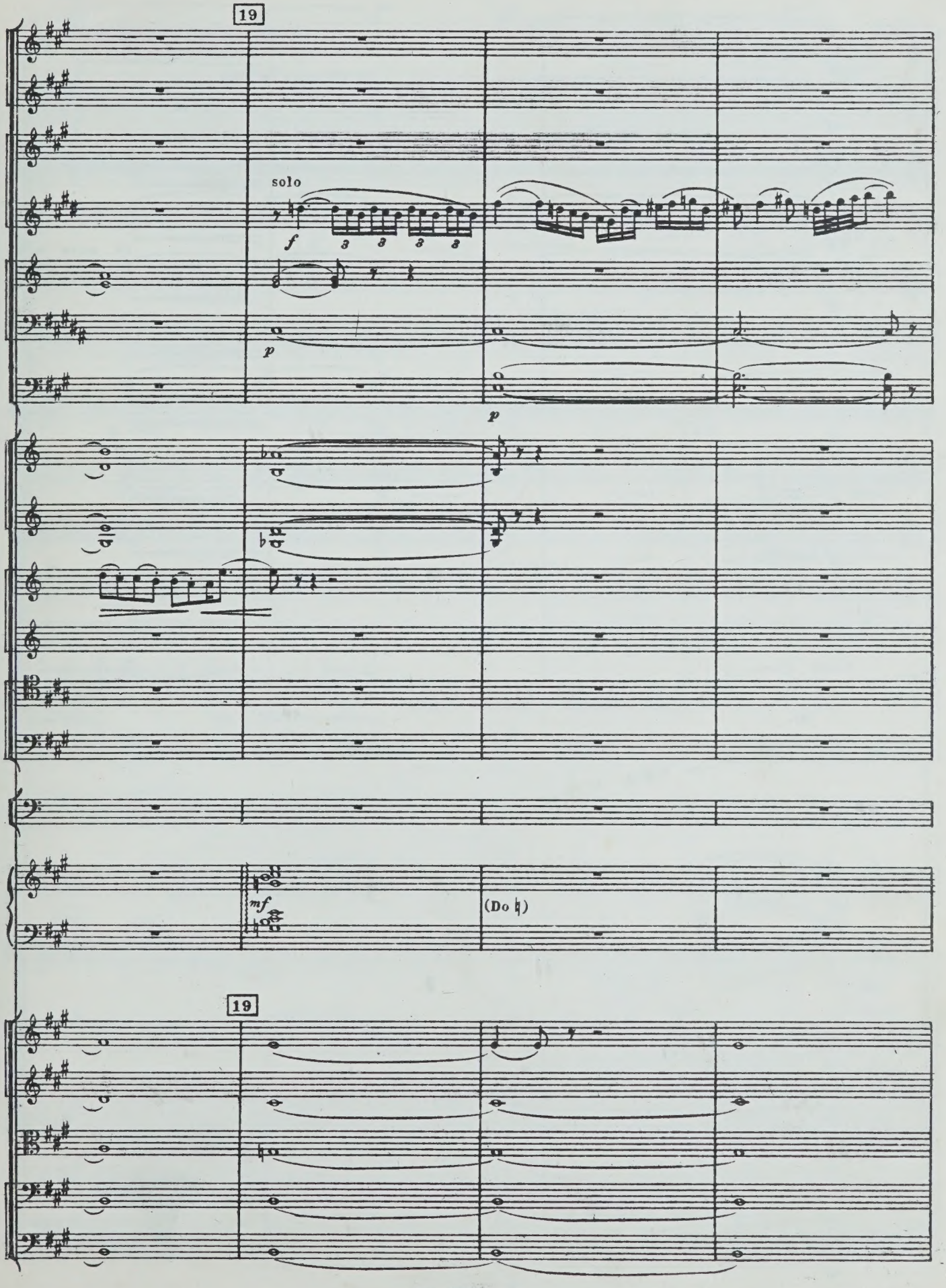

a2
a2
a2
ff a2
T-ro
Cassa
p
Camp.
tr
div.

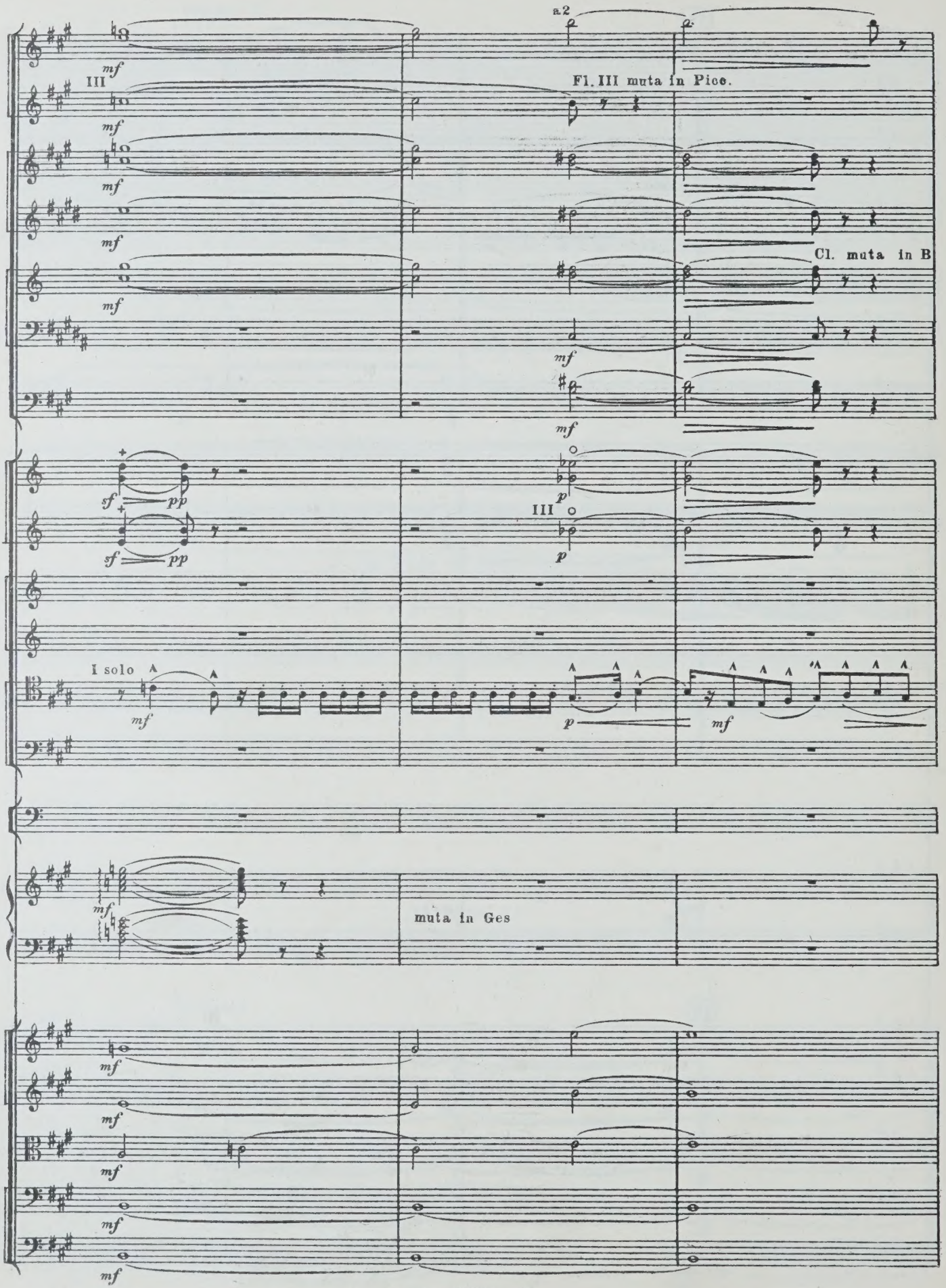

Adagio
17
Picc. muta in Fl. III
T-ro
Piatti
Cassa
colla bacch. di timp.
Camp.
Arpe
17 Adagio
sul pontic.
div.

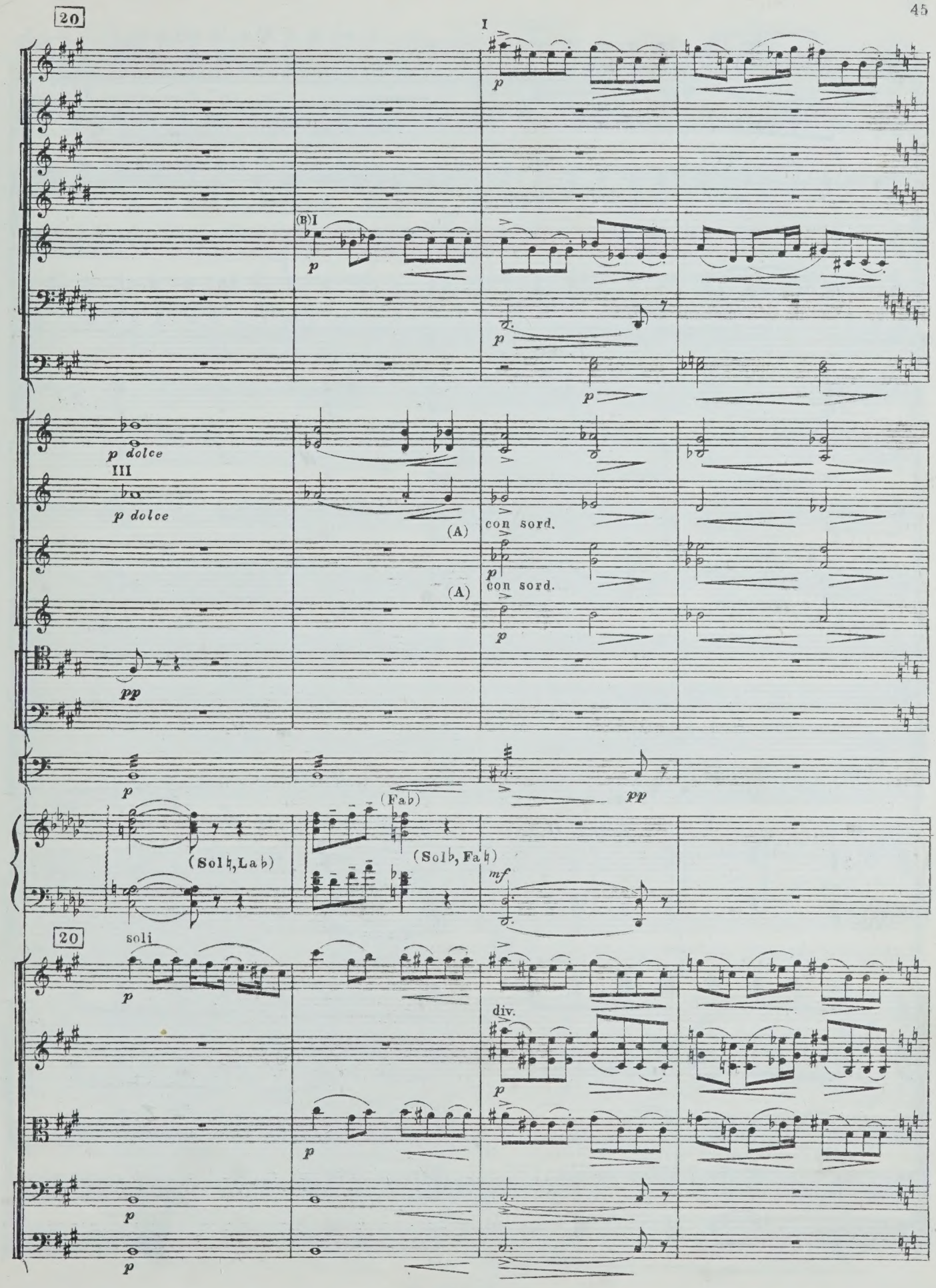

Fl.
Andantino con moto
Cl.
I solo
Cor. I.II
Arpe
ord.
unis.
ord.
Ob.
I solo
Fag. I
Cor. III. IV
Arpe
(Fa ♮, La ♭)

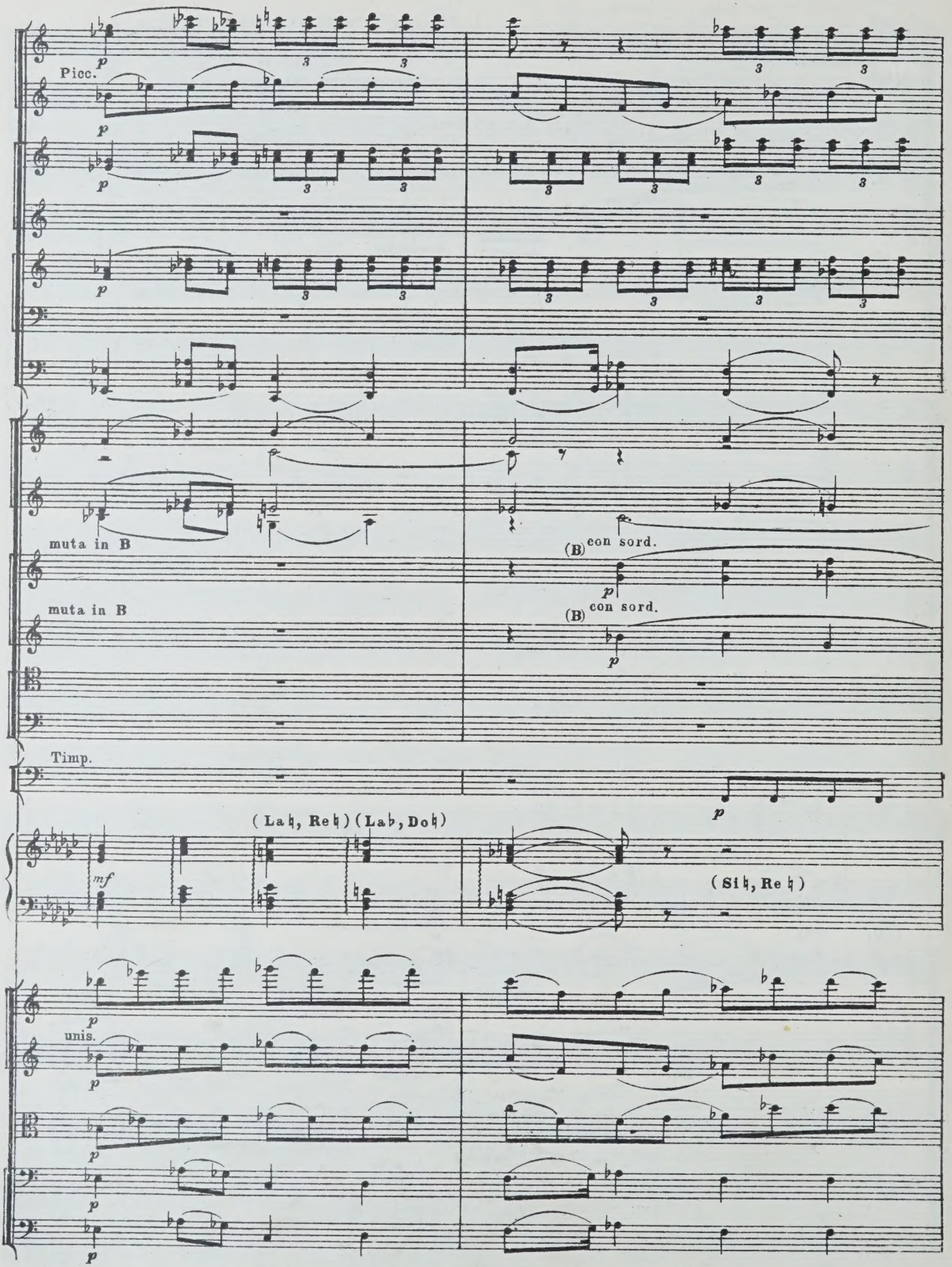

Fl.
18
I solo
tr
f
Ob. I
Cl.
I
p
Cor.
pp
pp
Arpe
mf
(Fa ♯, La ♮, Re ♯)
poco a poco accel.
Fl. I
Cl. I
volando
Cor.

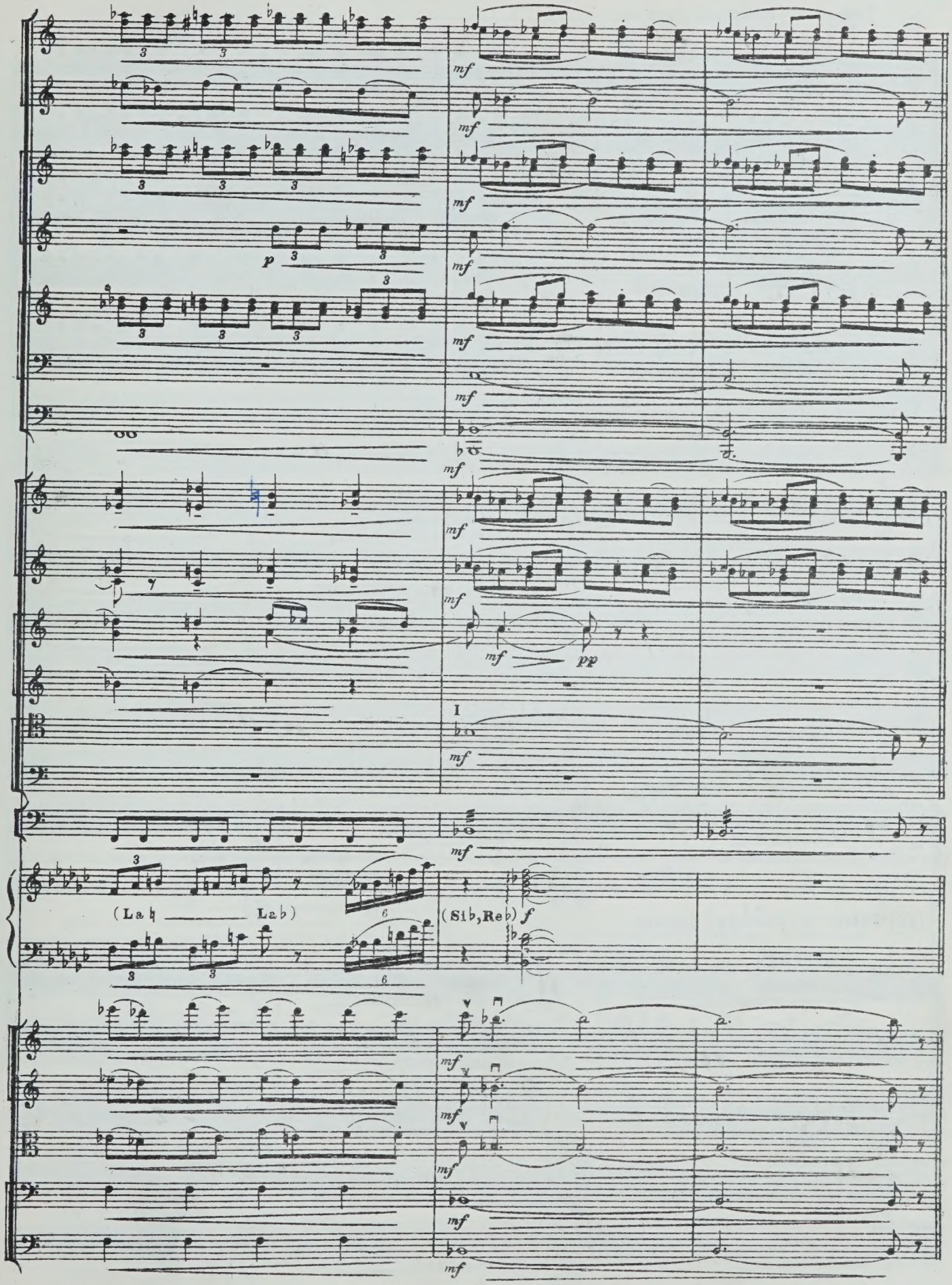

Tempo I
I
Fl.
II
(A) I solo con sord.
(Sol ♮)
Tempo I


19
solo
f
3
3
3
3
p
p
mf
(Do ♮)
19

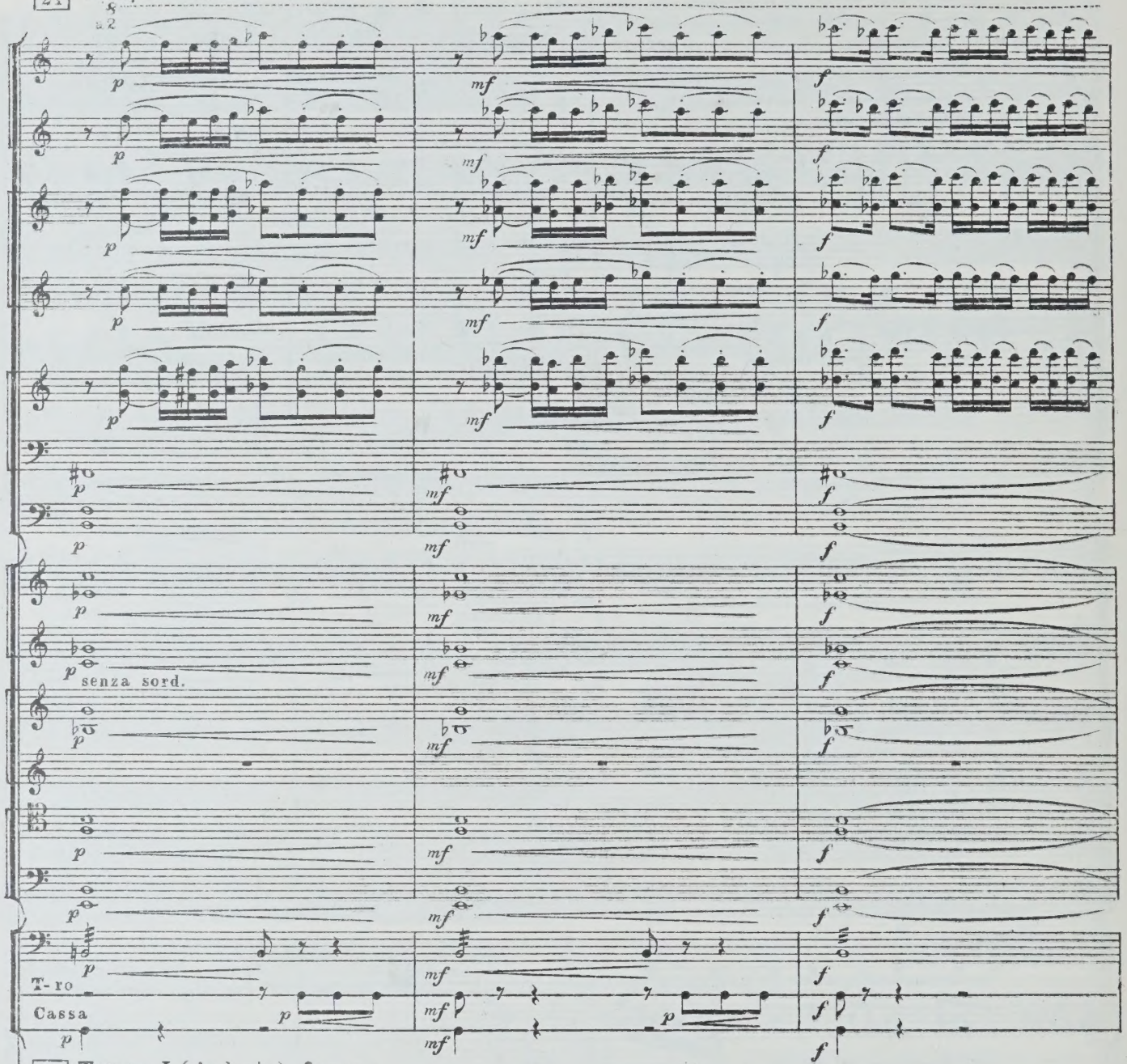

a2
III
mf
Fl. III muta in Picc.
Cl. muta in B
sf pp
p
I solo
muta in Ges


20
I
(B)I
p dolce
III
p dolce
(A)
con sord.
(A)
con sord.
pp
(Fa♭)
pp
(Sol♮,La♭)
(Sol♭, Fa♮)
mf
20
soli
div.

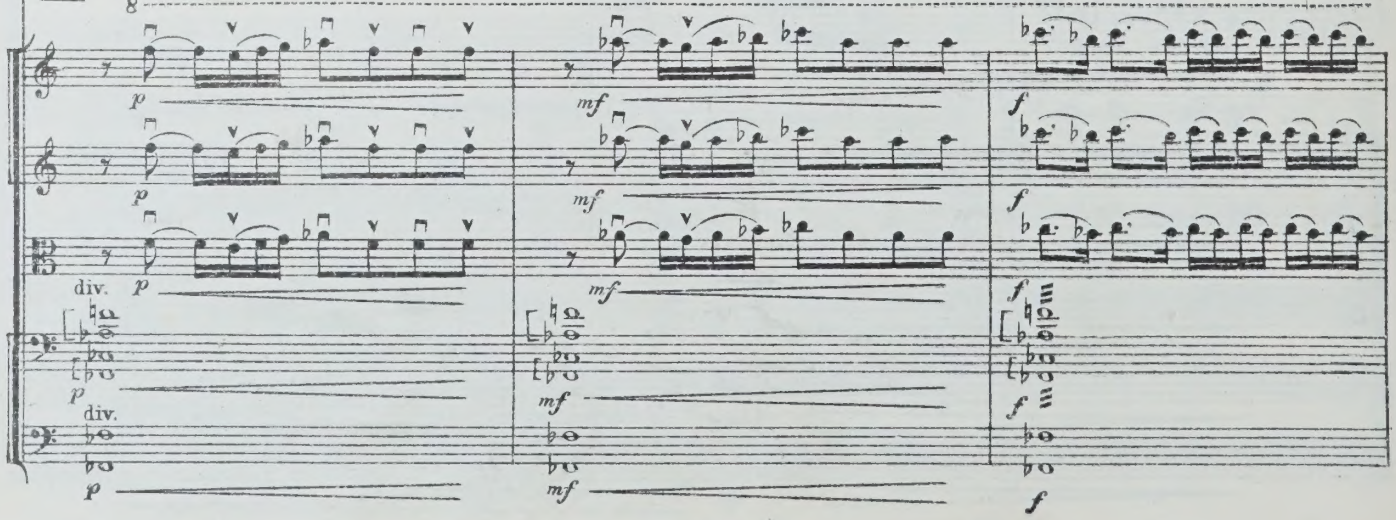

Picc.
muta in B
muta in B
(B) con sord.
(B) con sord.
Timp.
(La♮, Re♮) (La♭, Do♮)
(Si♮, Re♮)
unis.

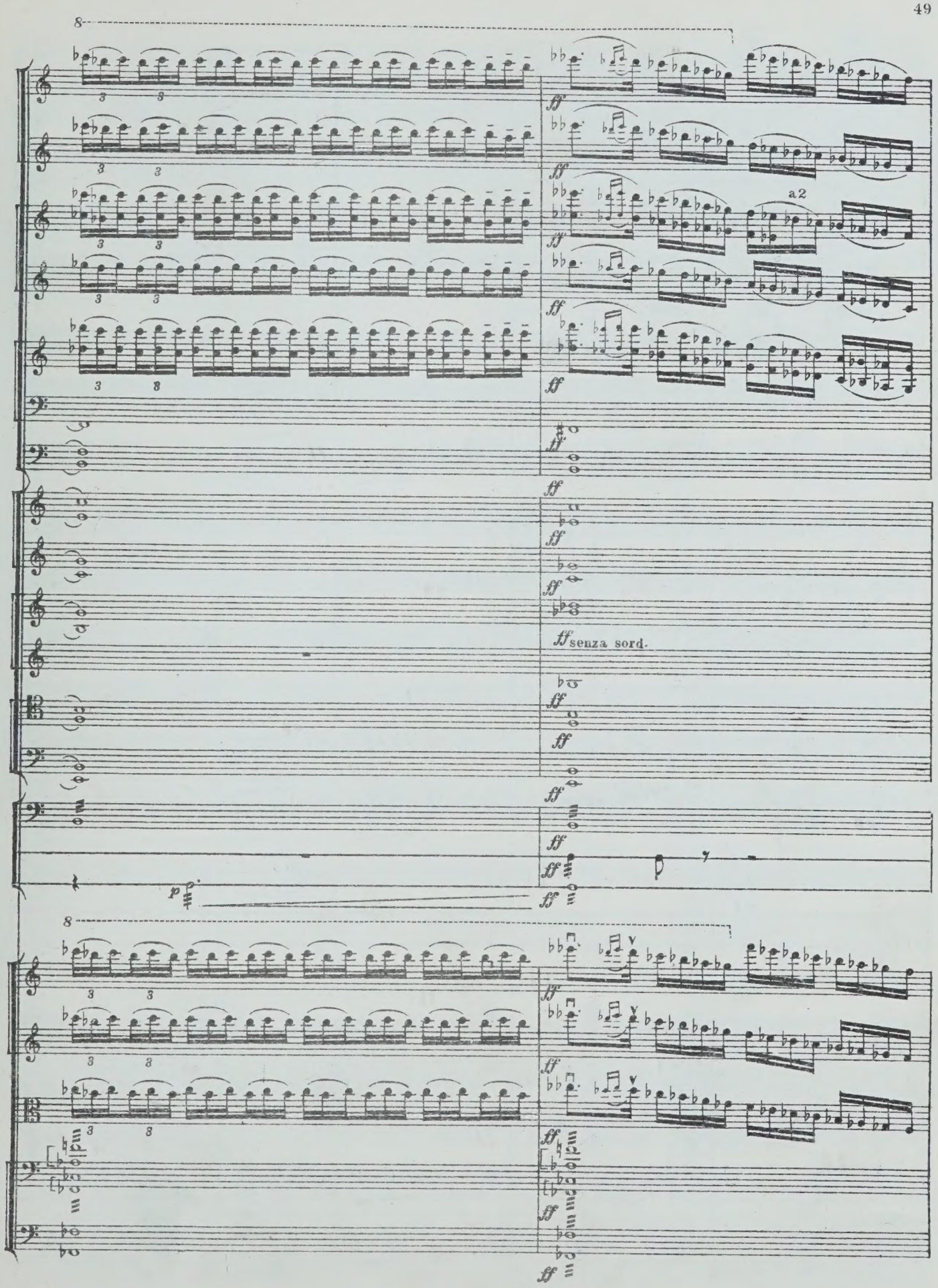

(La♮ La♭)
(Sib, Reb)

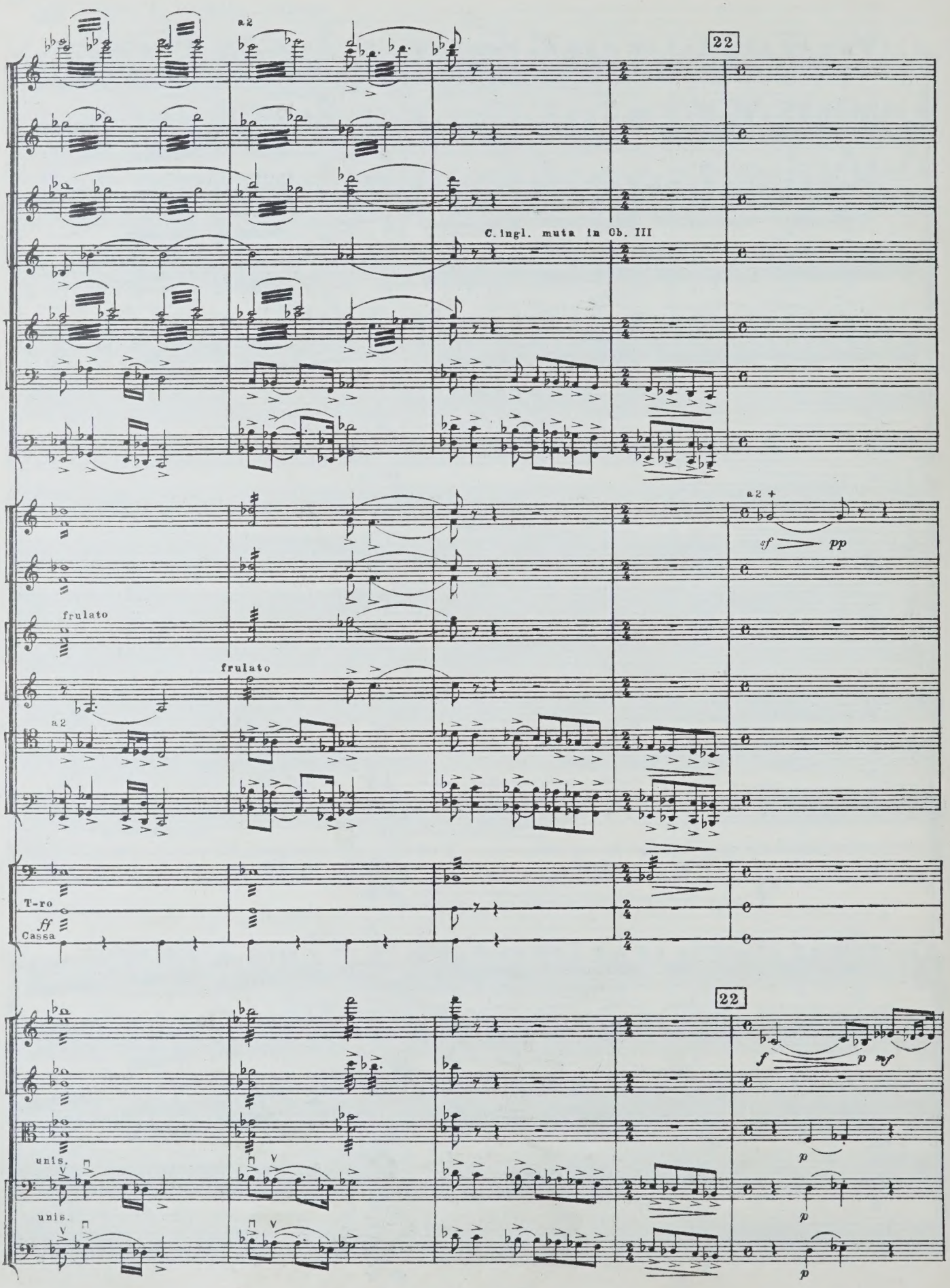
21 Tempo I (Andante) feroce

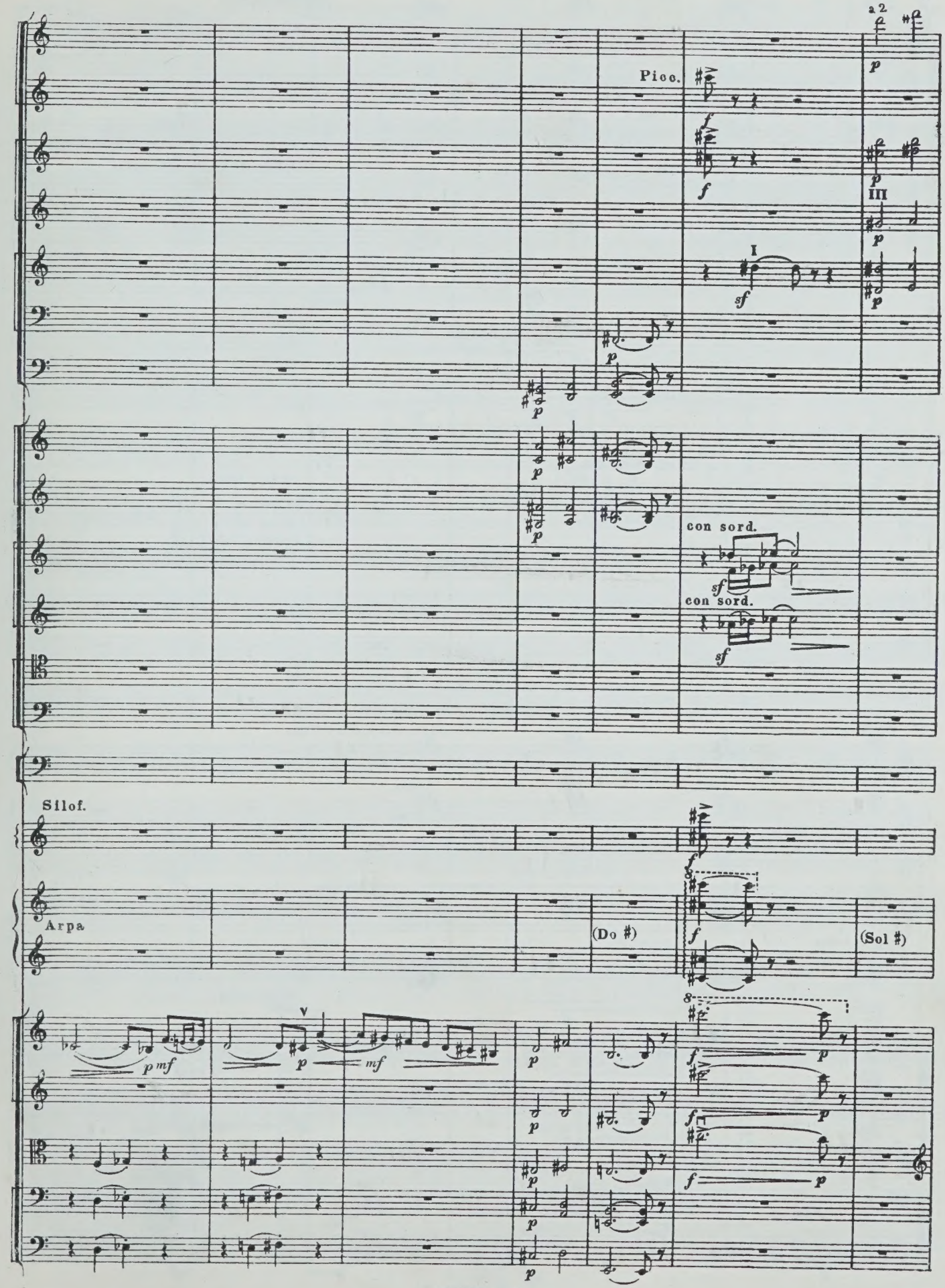


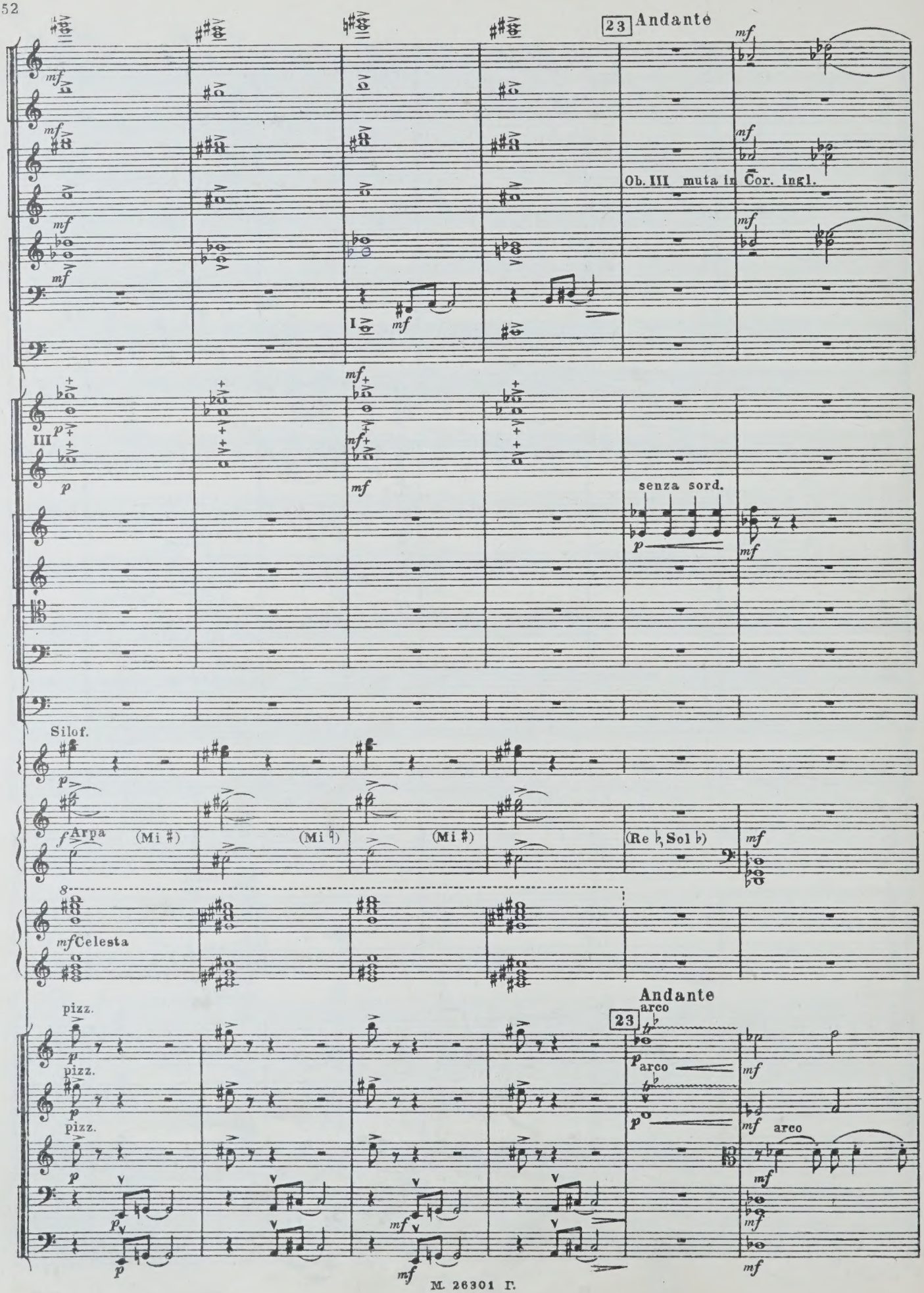
21 Tempo I (Andante) feroce

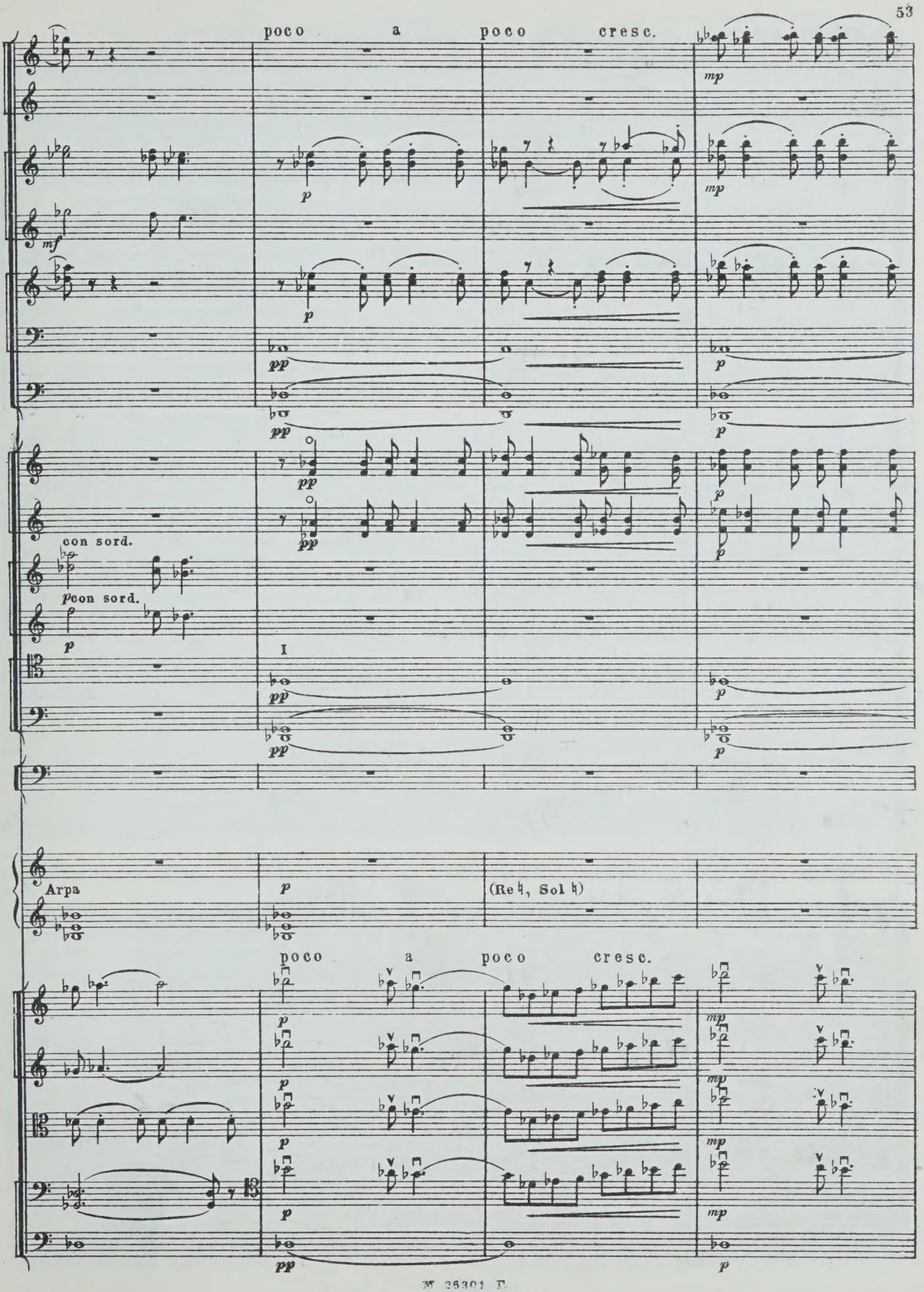


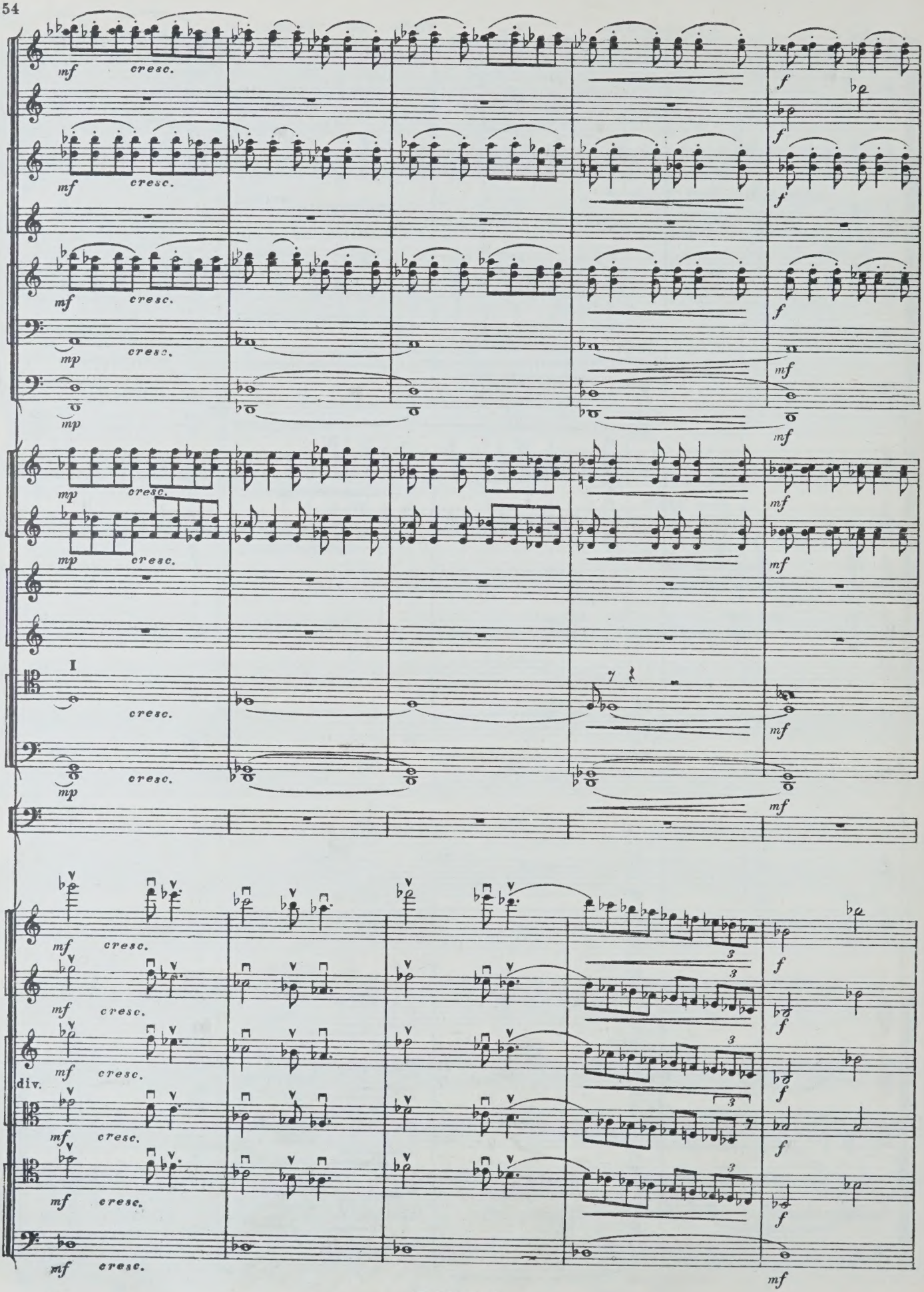

a2
senza sord.

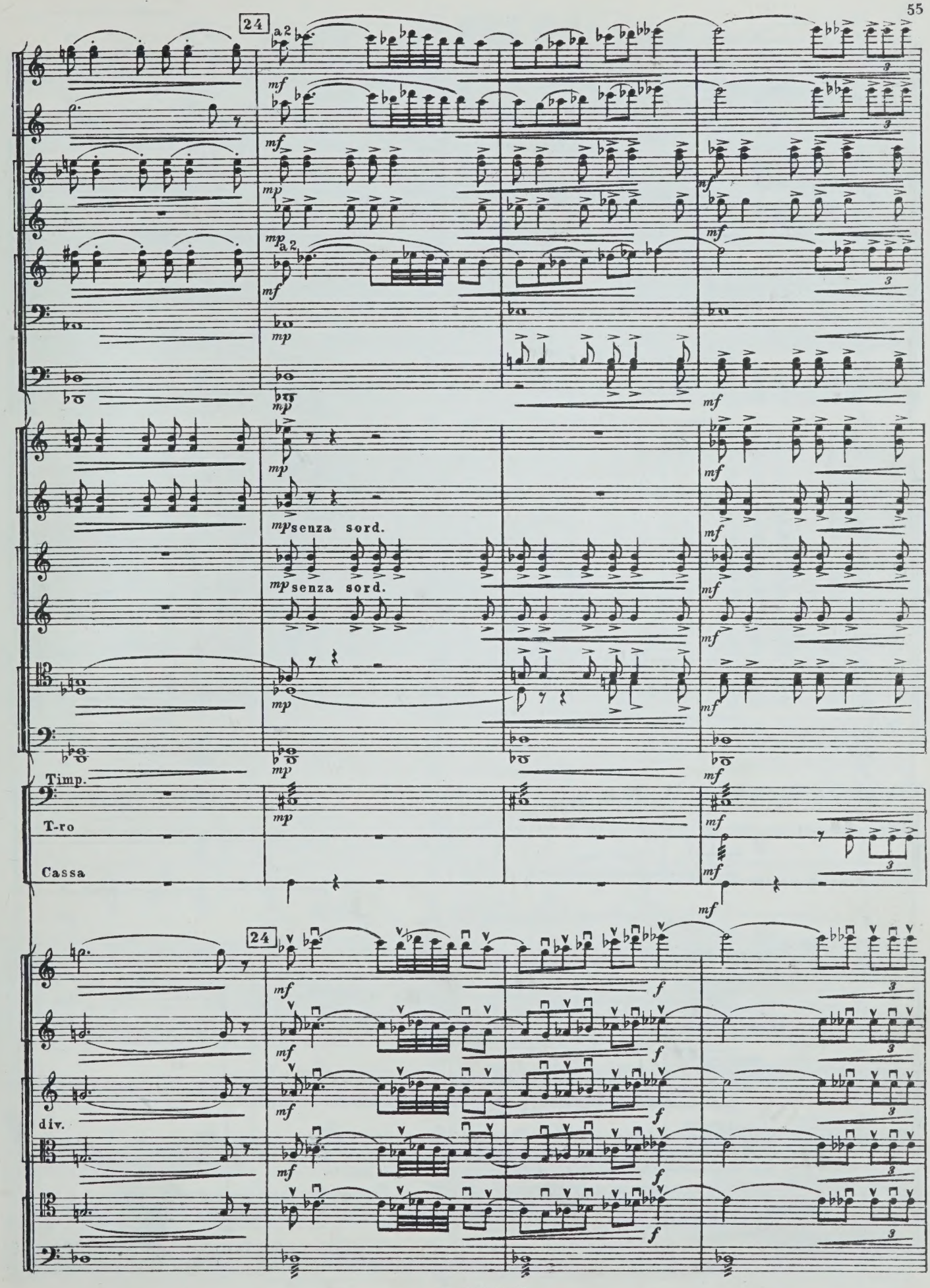

a2
22
C. ingl. muta in Ob. III
a2 +
sf
pp
frulato
frulato
a2
T-ro
ff
Cassa
22
f
p
mf
p
unis.
unis.
p
p

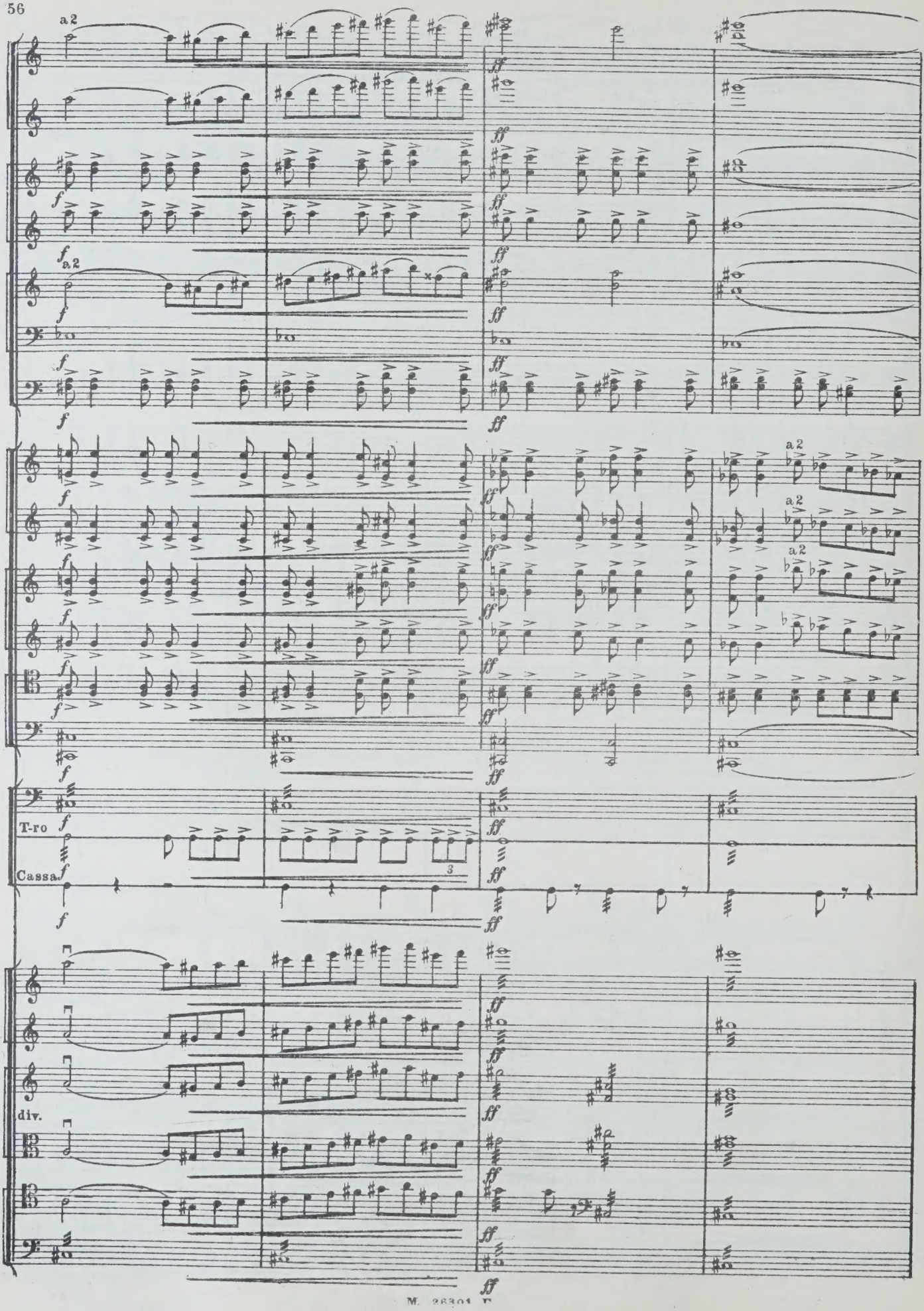

a 2
Picc.
III
I
con sord.
con sord.
Silof.
Arpa
(Do #)
(Sol #)

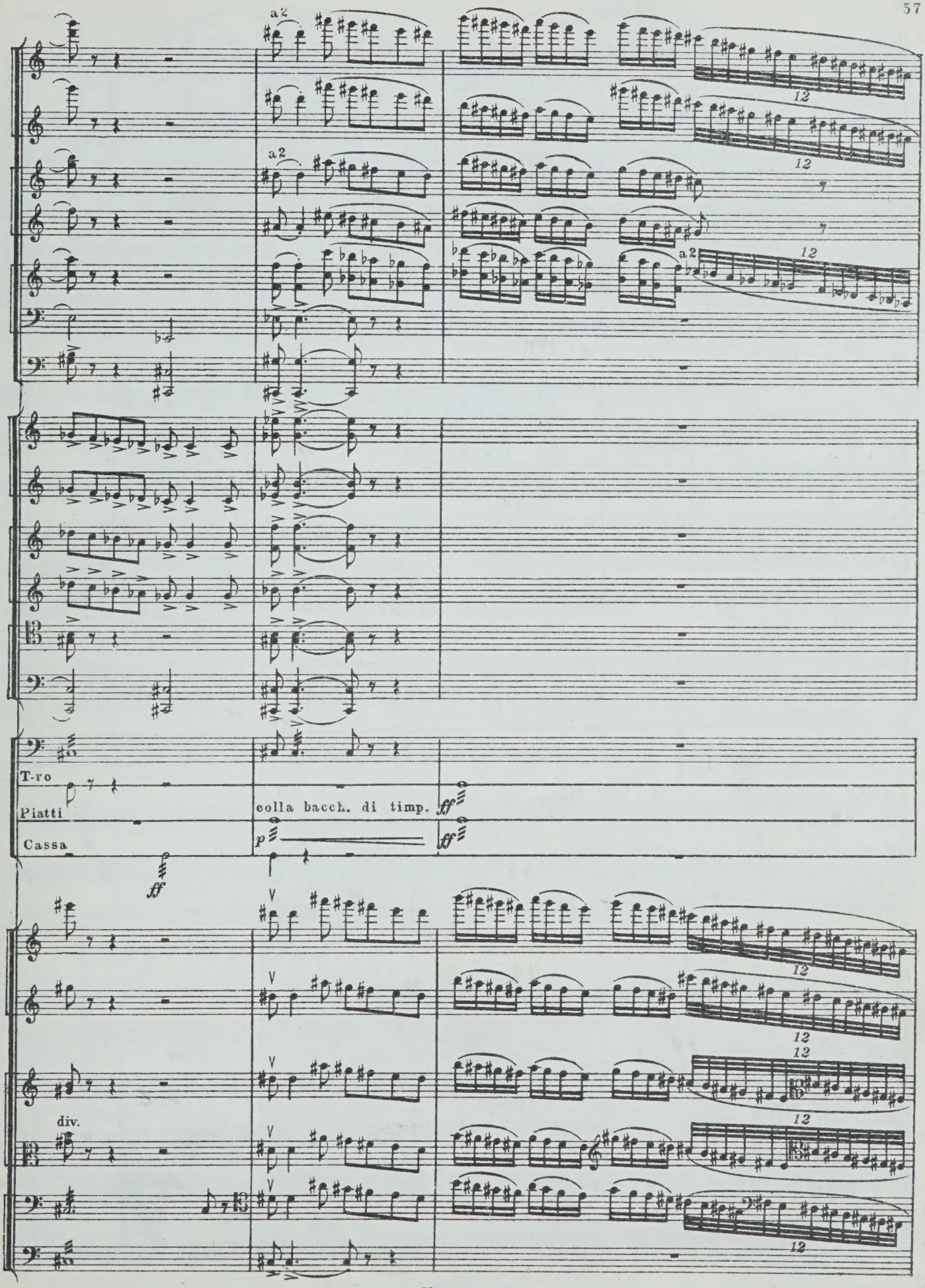

23 Andante
Ob. III muta in Cor. ingl.
senza sord.
Silof.
Arpa
(Mi ♯)
(Mi ♮)
(Mi ♯)
(Re ♭, Sol ♭)
Celesta
pizz.
Andante
arco

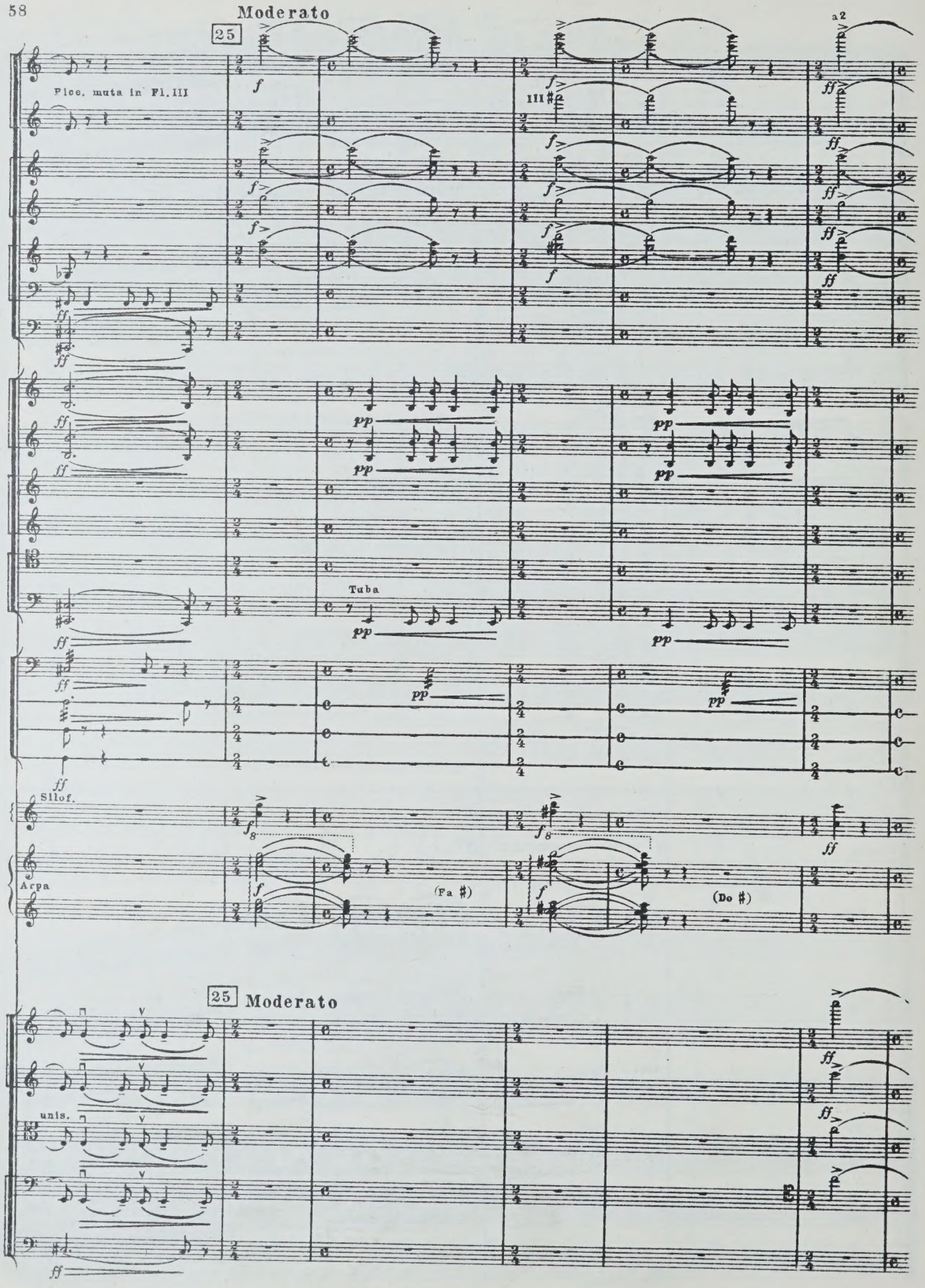

poco a poco cresc.
mp
p
mf
pp
con sord.
p con sord.
I
Arpa
(Re ♮, Sol ♮)
poco a poco cresc.


mf cresc.
mp cresc.
f
I
div.


24
a2
mf
mp
senza sord.
Timp.
T-ro
Cassa
div.
f


a2
a2
a2
a2
a2
T-ro
Cassa
div.


a2
a2
a2
T-ro
Piatti
Cassa
colla bacch. di timp.
div.


Moderato
25
Picc. muta in Fl. III
a2
Tuba
Sllof.
Arpa
(Fa #)
(Do #)
25 Moderato
unis.

poco a poco accel.

più mosso

a2

ff

ff

ff

ff

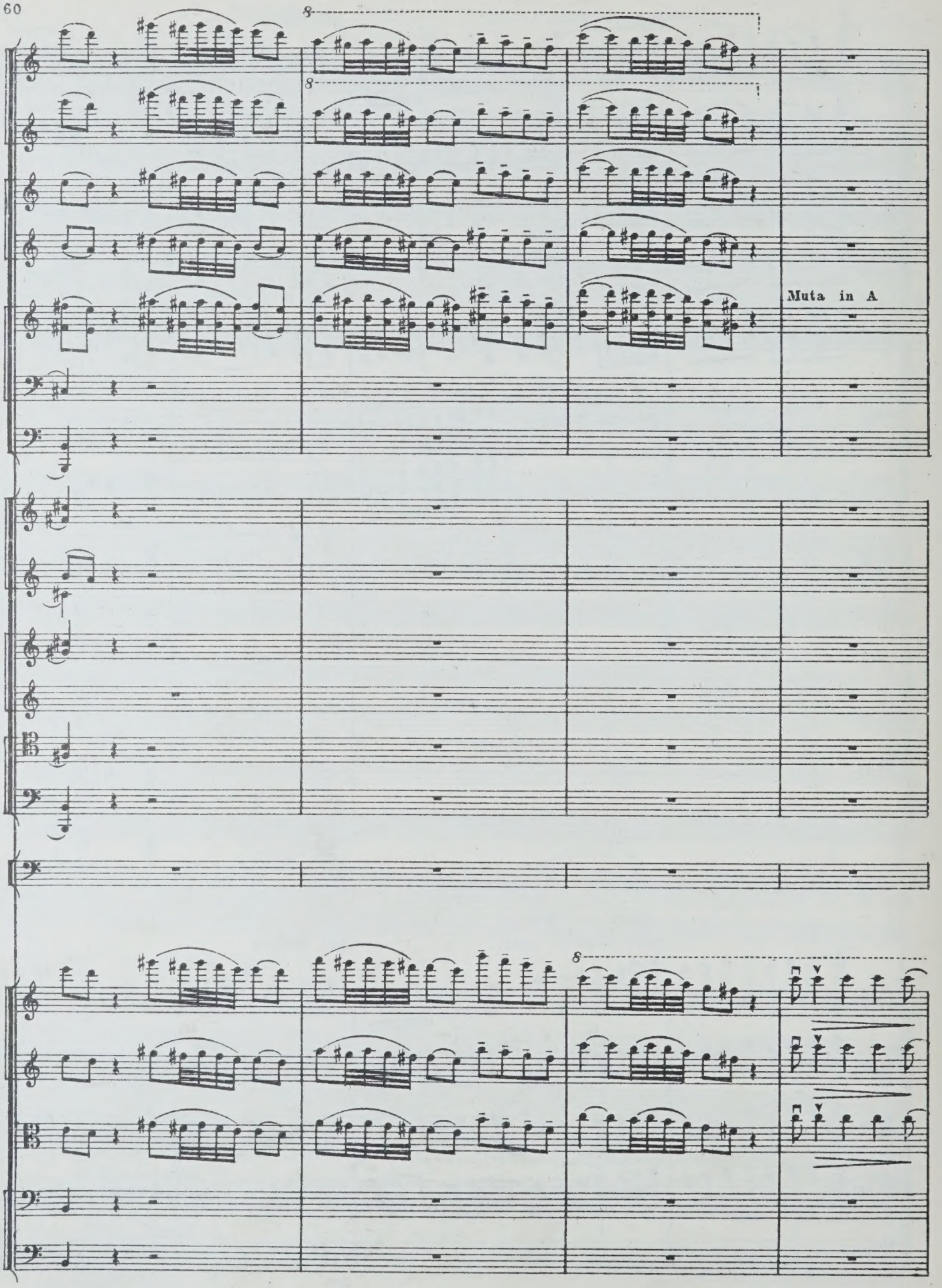
ff

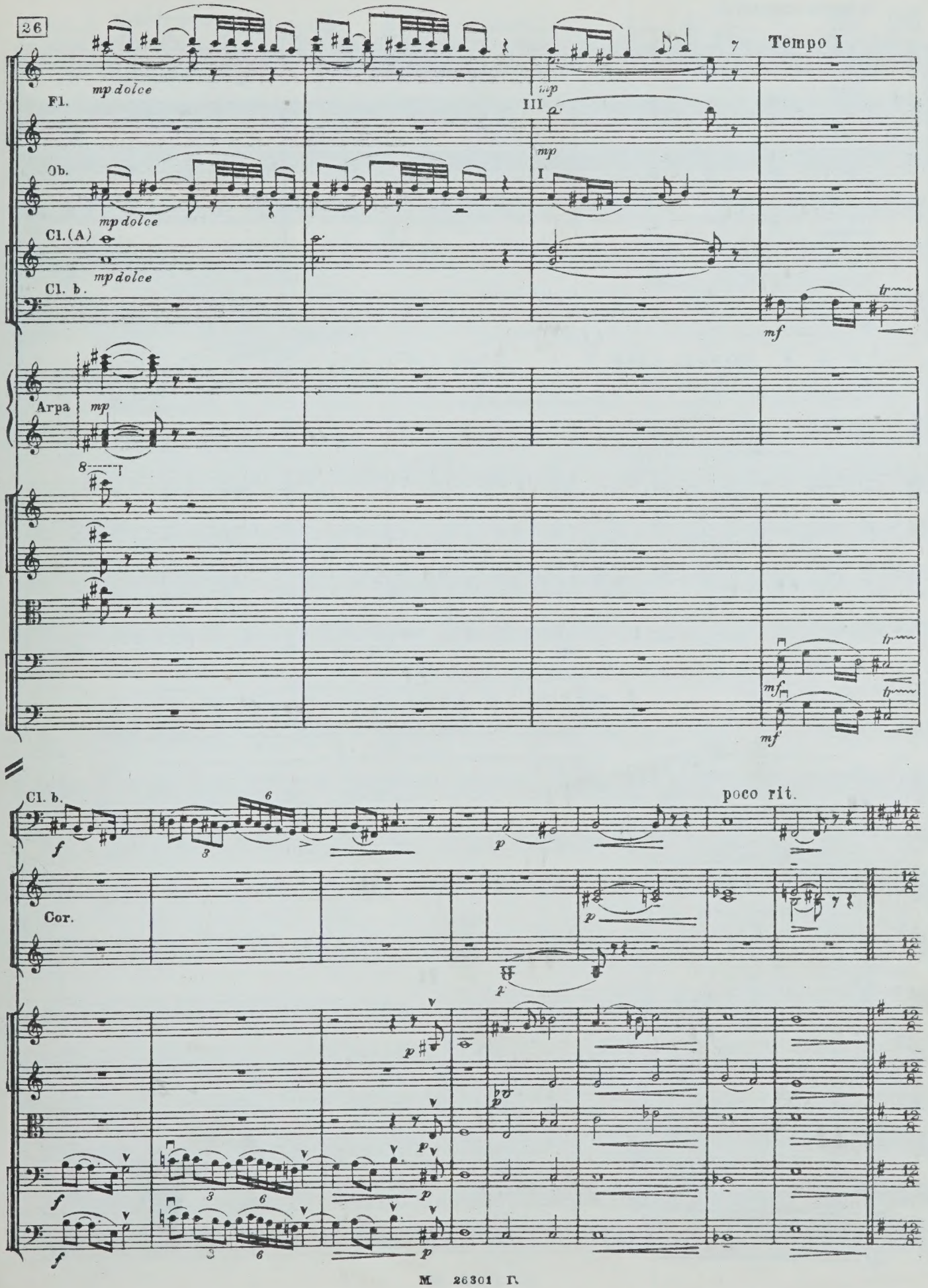
ff

poco a poco accel.

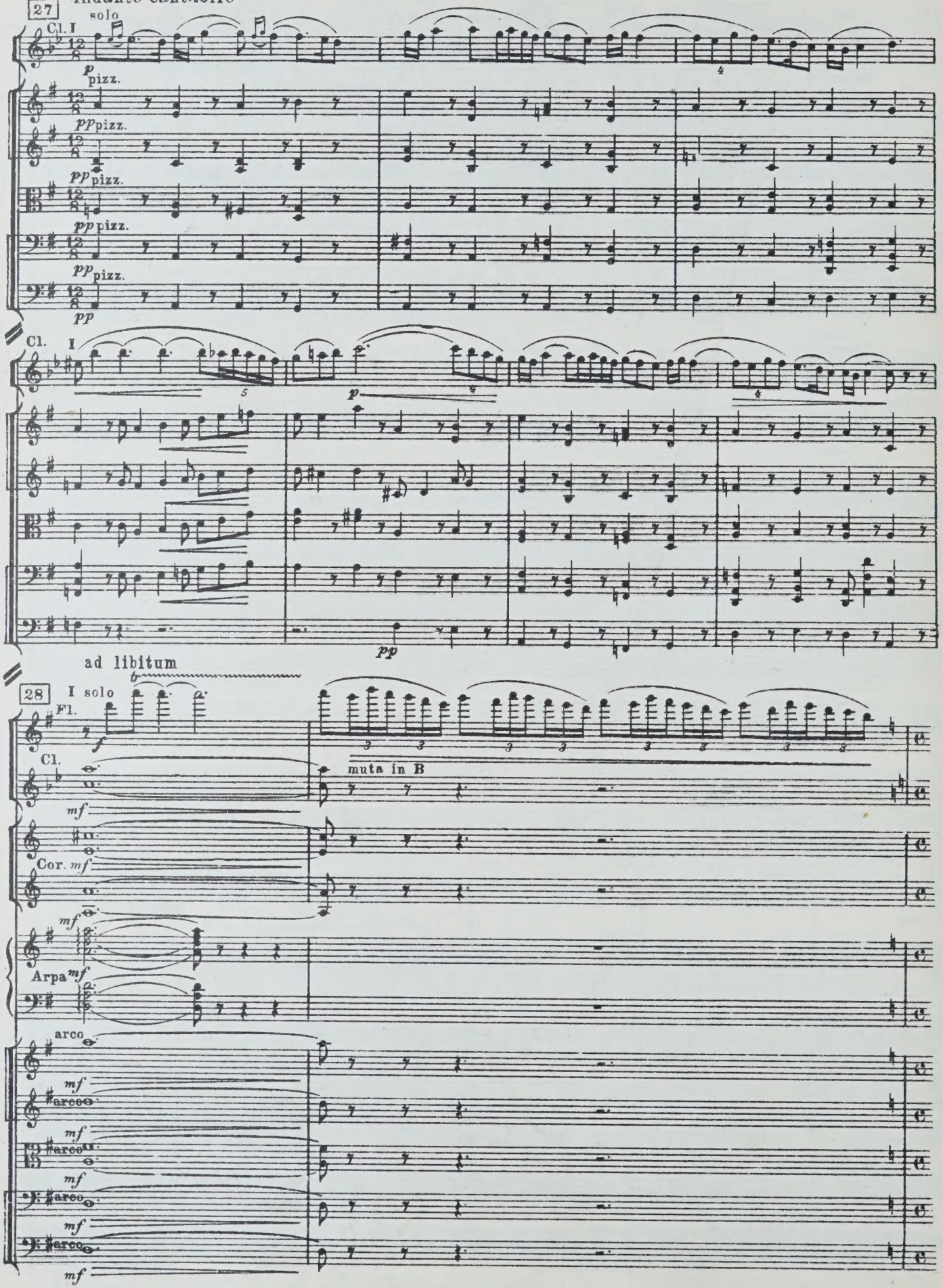
più mosso

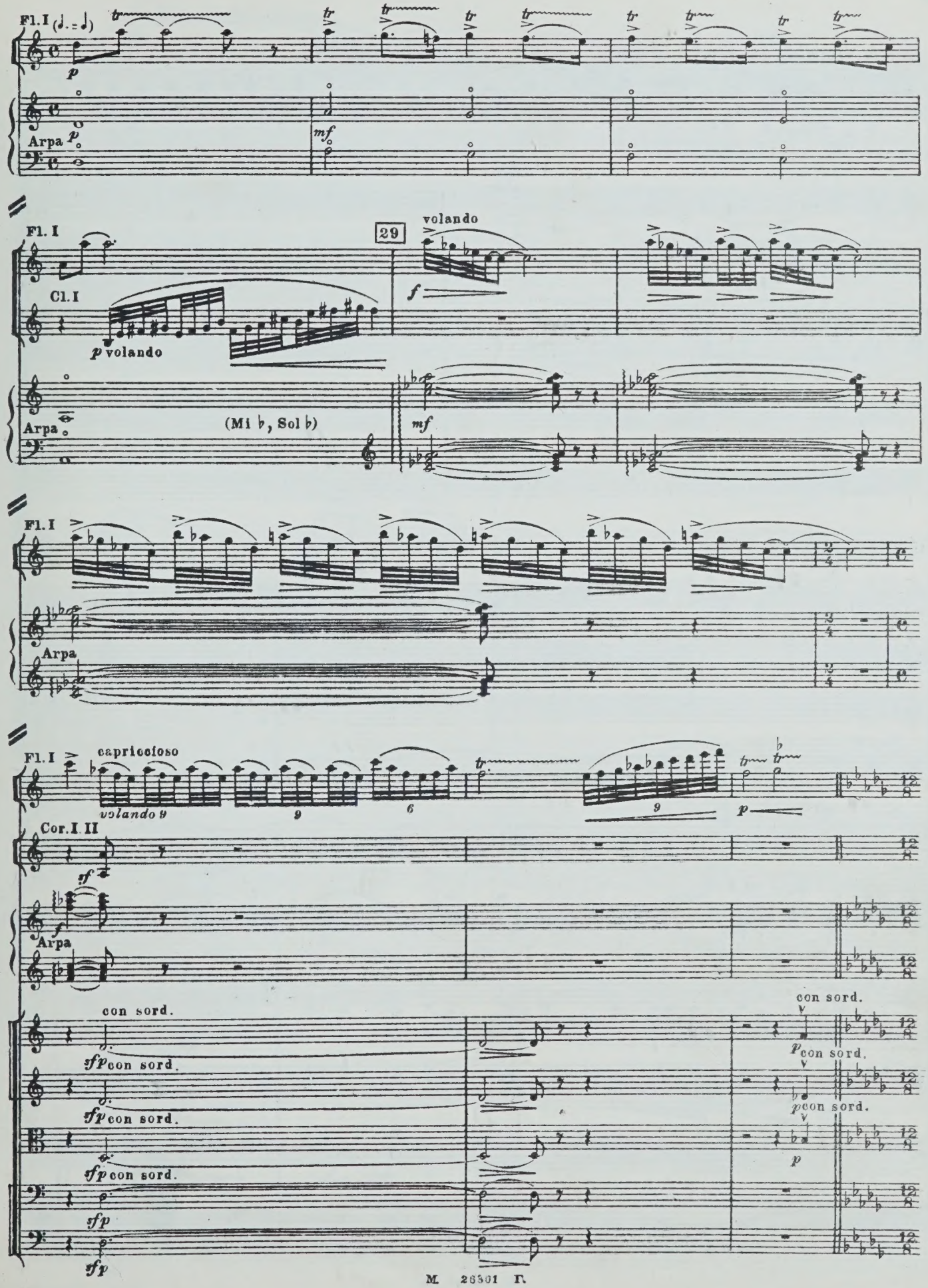
ff

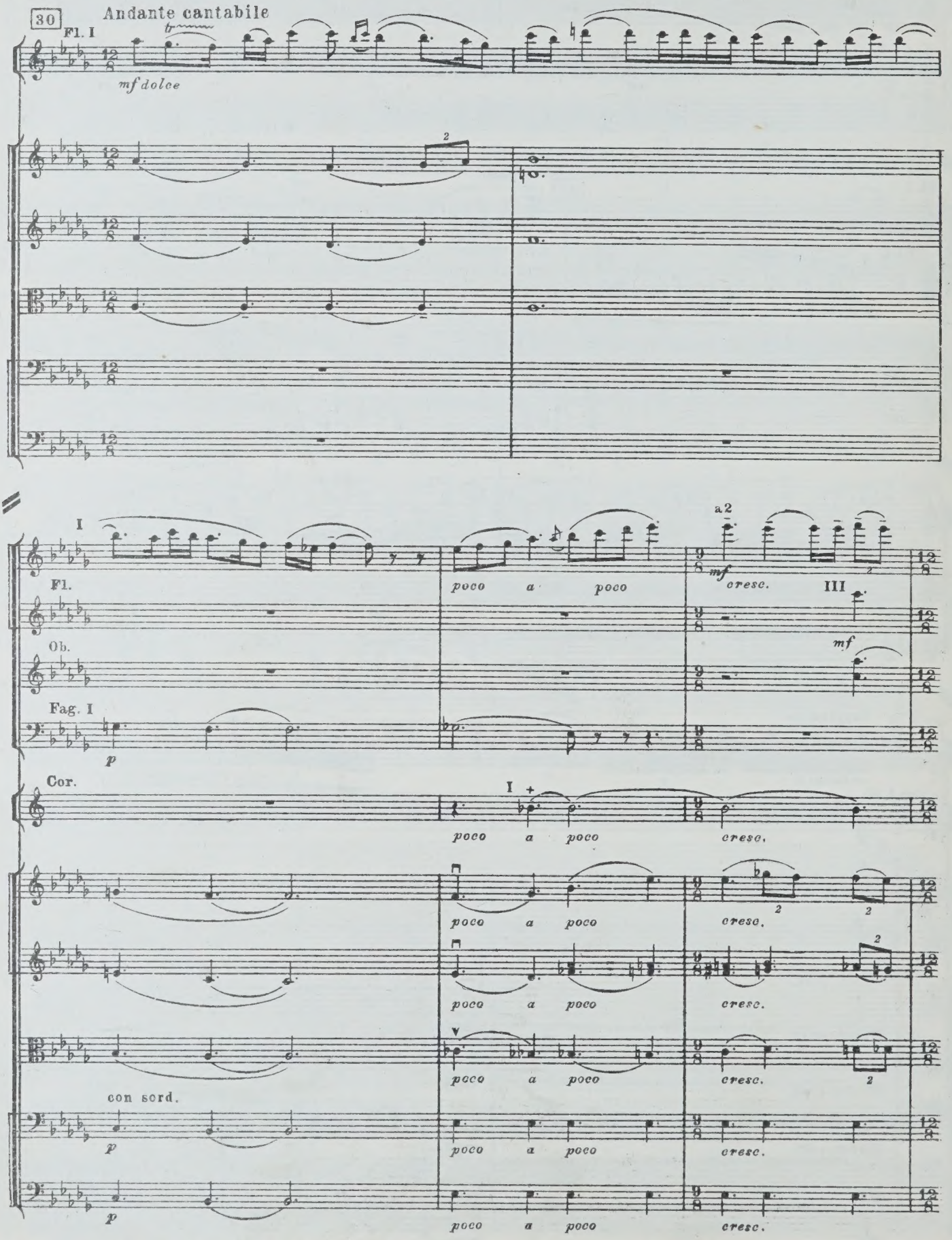

8
8
Muta in A
8

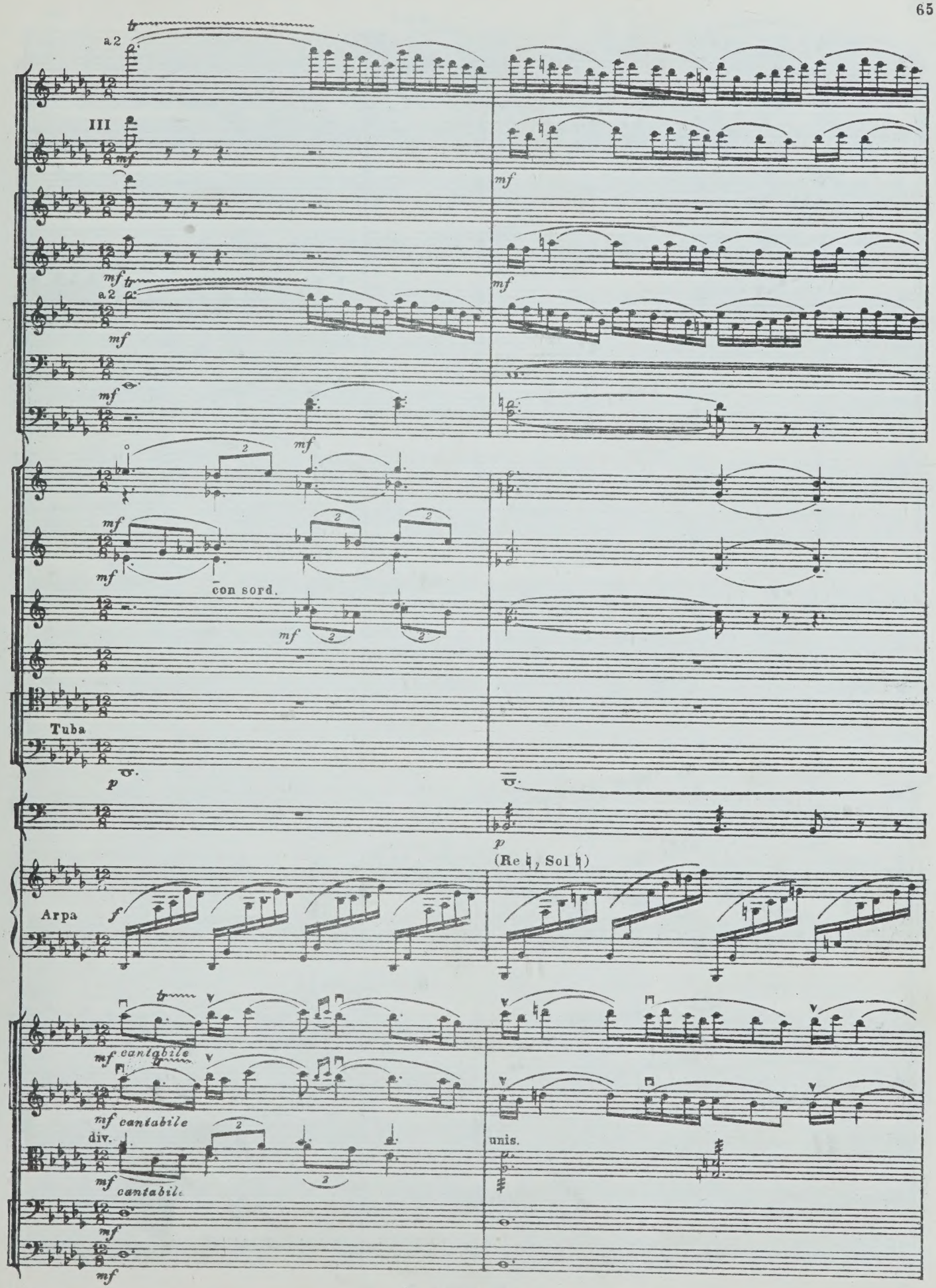

26
Tempo I
Fl.
Ob.
Cl.(A)
Cl. b.
mp dolce
mp
III
I
mf
tr
Arpa
8
poco rit.
Cor.
p
f
3
6
V

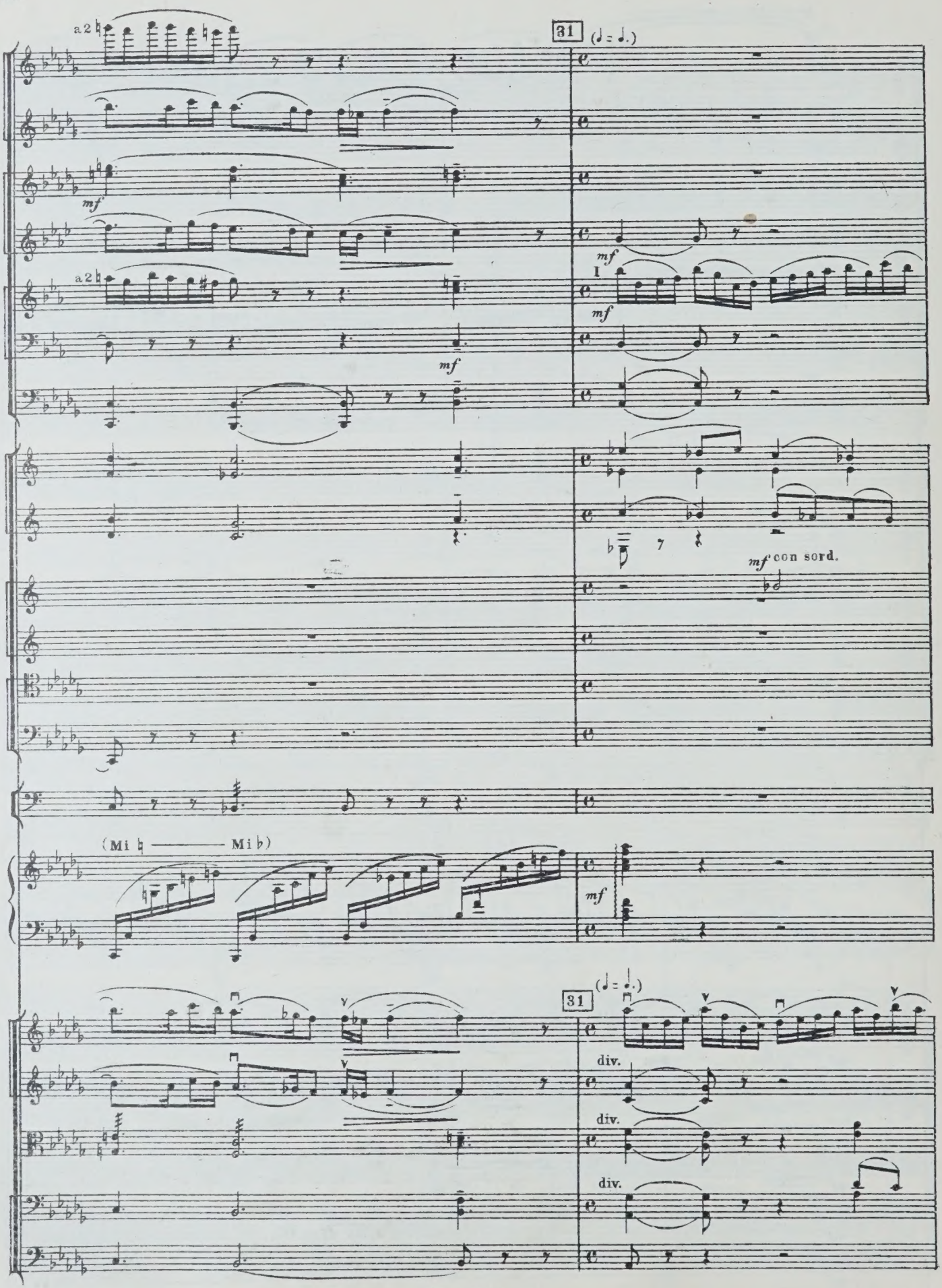
27 Andante cantabile

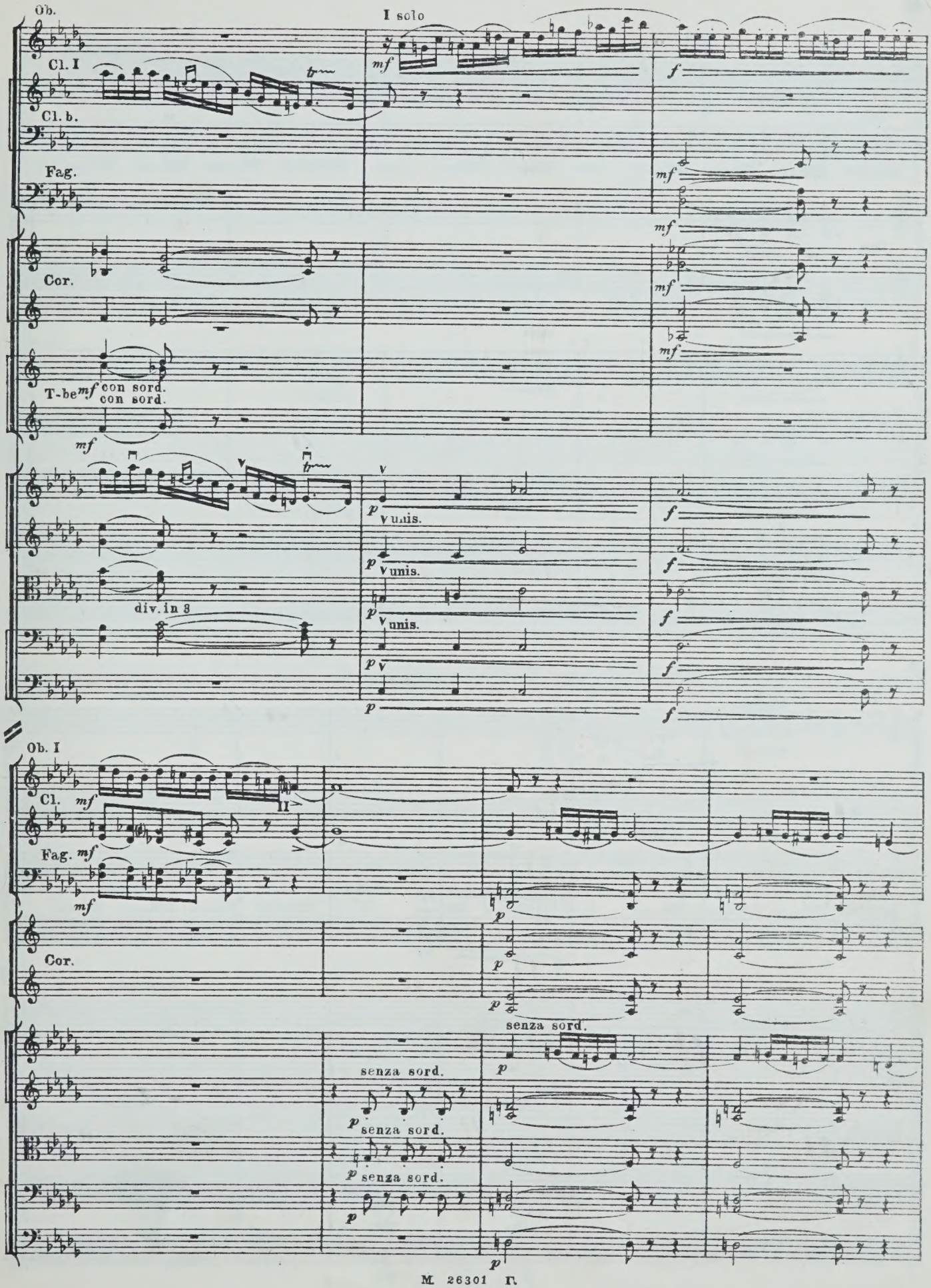


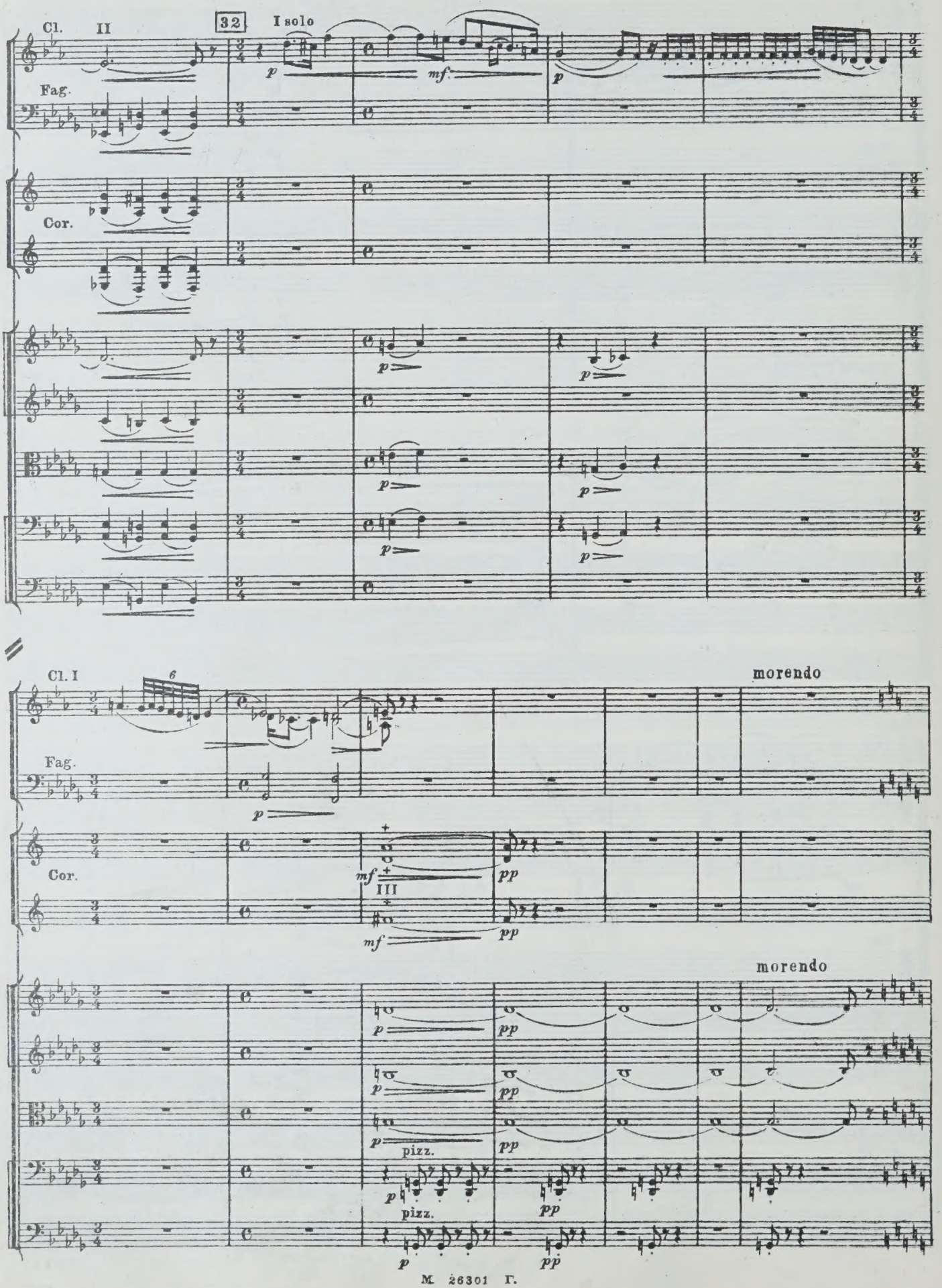

Fl. I
Arpa
29
volando
Cl. I
(Mi ♭, Sol ♭)
capriccioso
Cor. I. II
con sord.

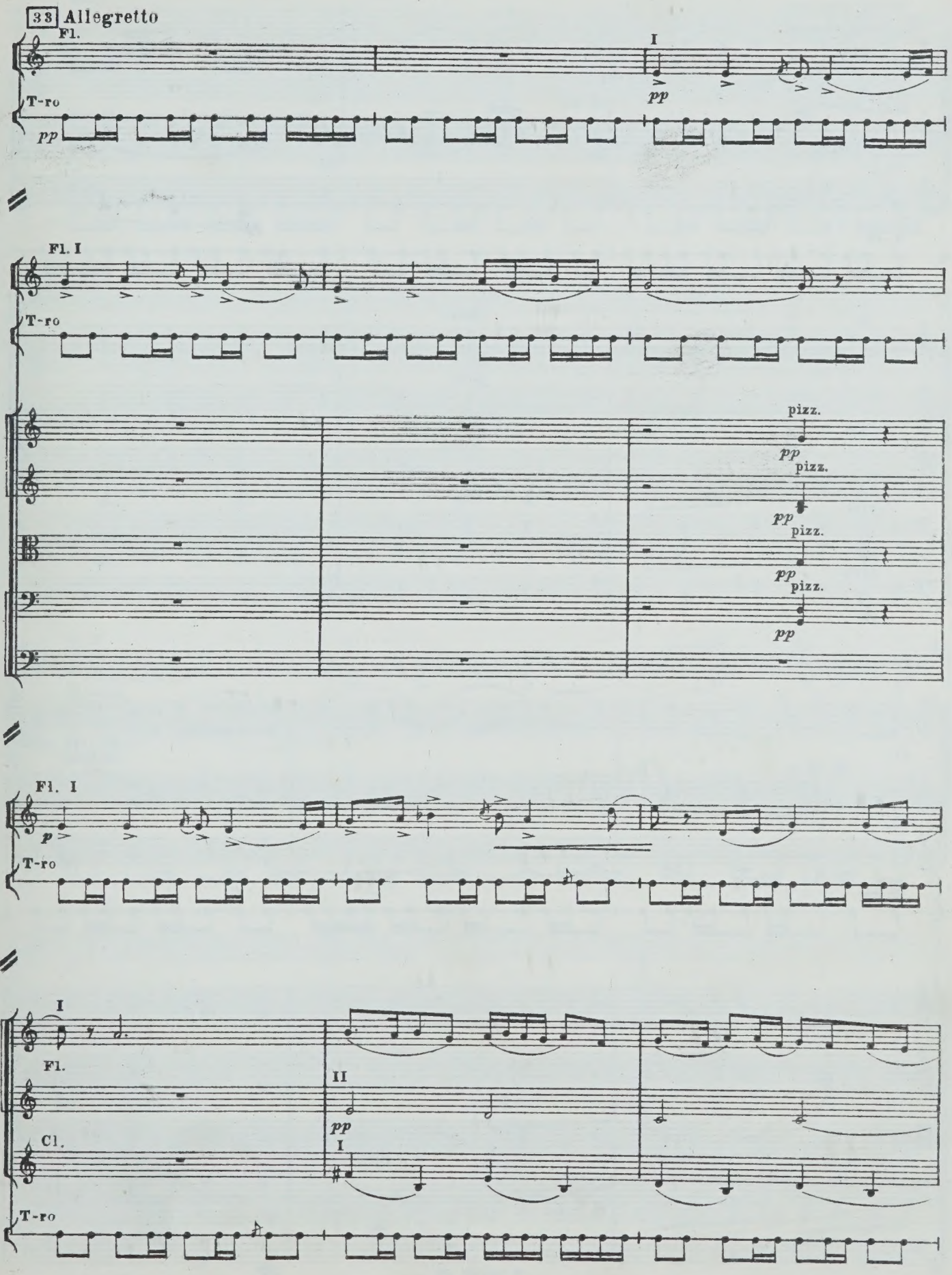

30
Andante cantabile
Fl. I
mf dolce
I
Fl.
Ob.
Fag. I
p
Cor.
poco a poco
cresc.
a2
mf
III
con sord.

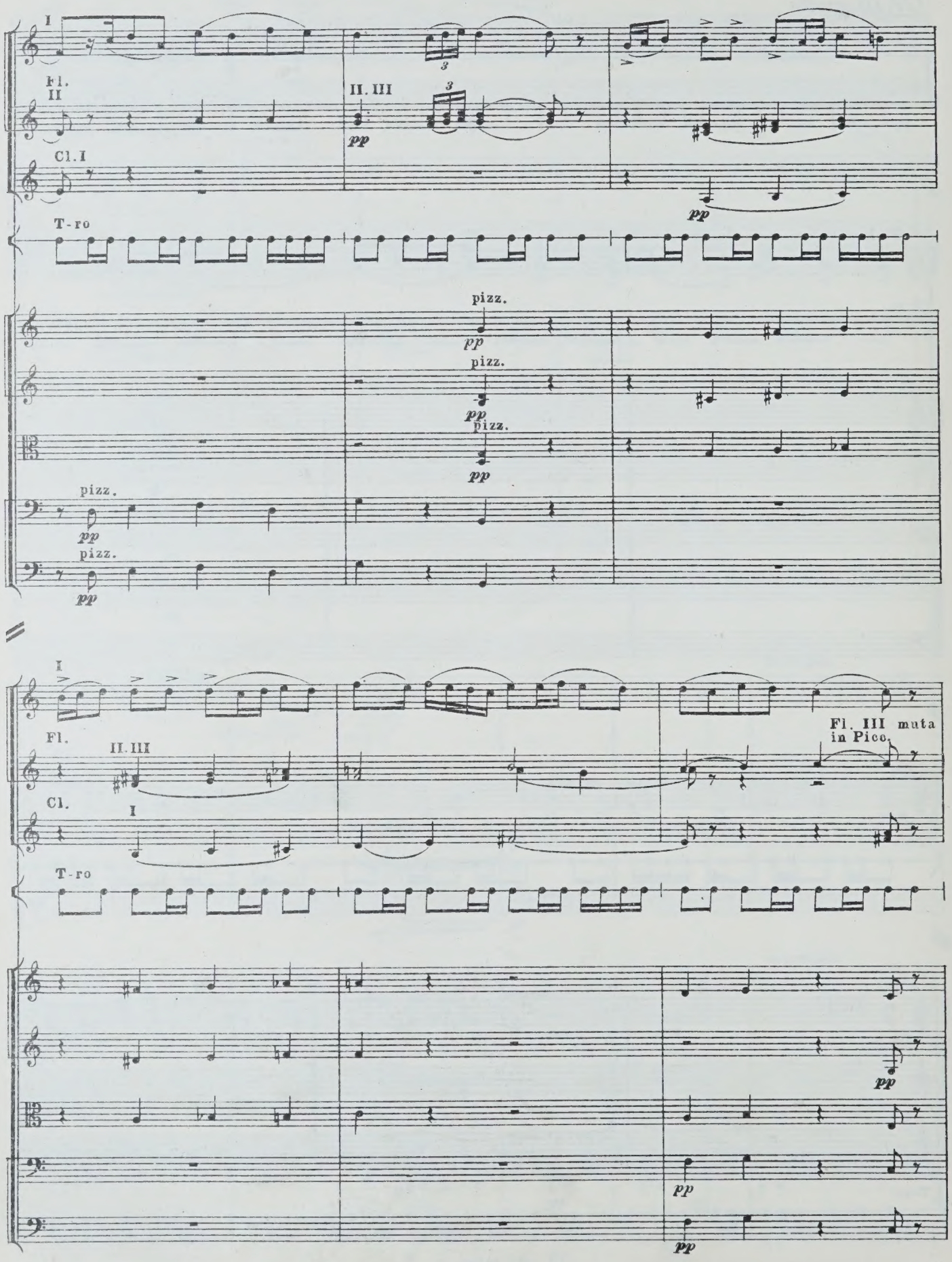

a 2
III
mf
con sord.
Tuba
p
(Re ♮, Sol ♮)
Arpa
f
mf cantabile
div.
unis.


a 2
31
(♩ = ♩.)
mf
a 2
mf
I
mf
mf
mf con sord.
(Mi ♮ —— Mi ♭)
mf
(♩ = ♩.)
31
div.
div.
div.


Ob.
I solo
Cl. I
Cl. b.
Fag.
Cor.
T-be
con sord.
con sord.
div. in 3
unis.
unis.
unis.
Ob. I
Cl.
Fag.
Cor.
senza sord.
senza sord.
senza sord.
senza sord.


Cl. II
32
I solo
Fag.
Cor.
Cl. I
morendo
III
pizz.
M. 26301 Г.


33 Allegretto
Fl.
I
pp
T-ro
pp
Fl. I
T-ro
pizz.
pp
pizz.
pp
pizz.
pp
pizz.
pp
Fl. I
p
T-ro
I
Fl.
II
pp
I
Cl.
T-ro


I
Fl. II
II. III
Cl. I
T-ro
pizz.
pp
Fl. III muta in Pico.

34

Ob. I

pp

C. ingl.

Fag. I

pp

T-ro

pizz.

pp

pizz.

pp

Ob. I

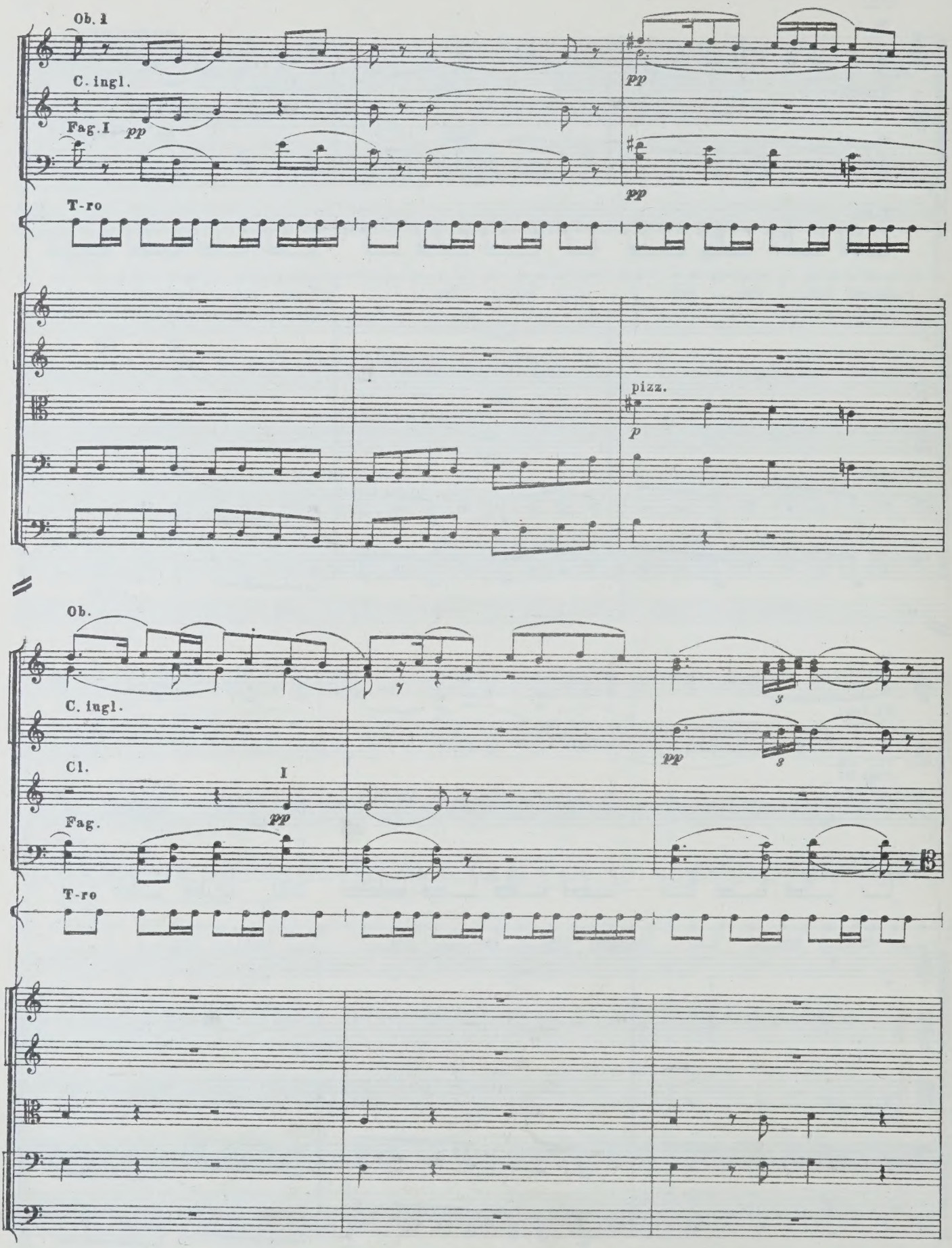
I

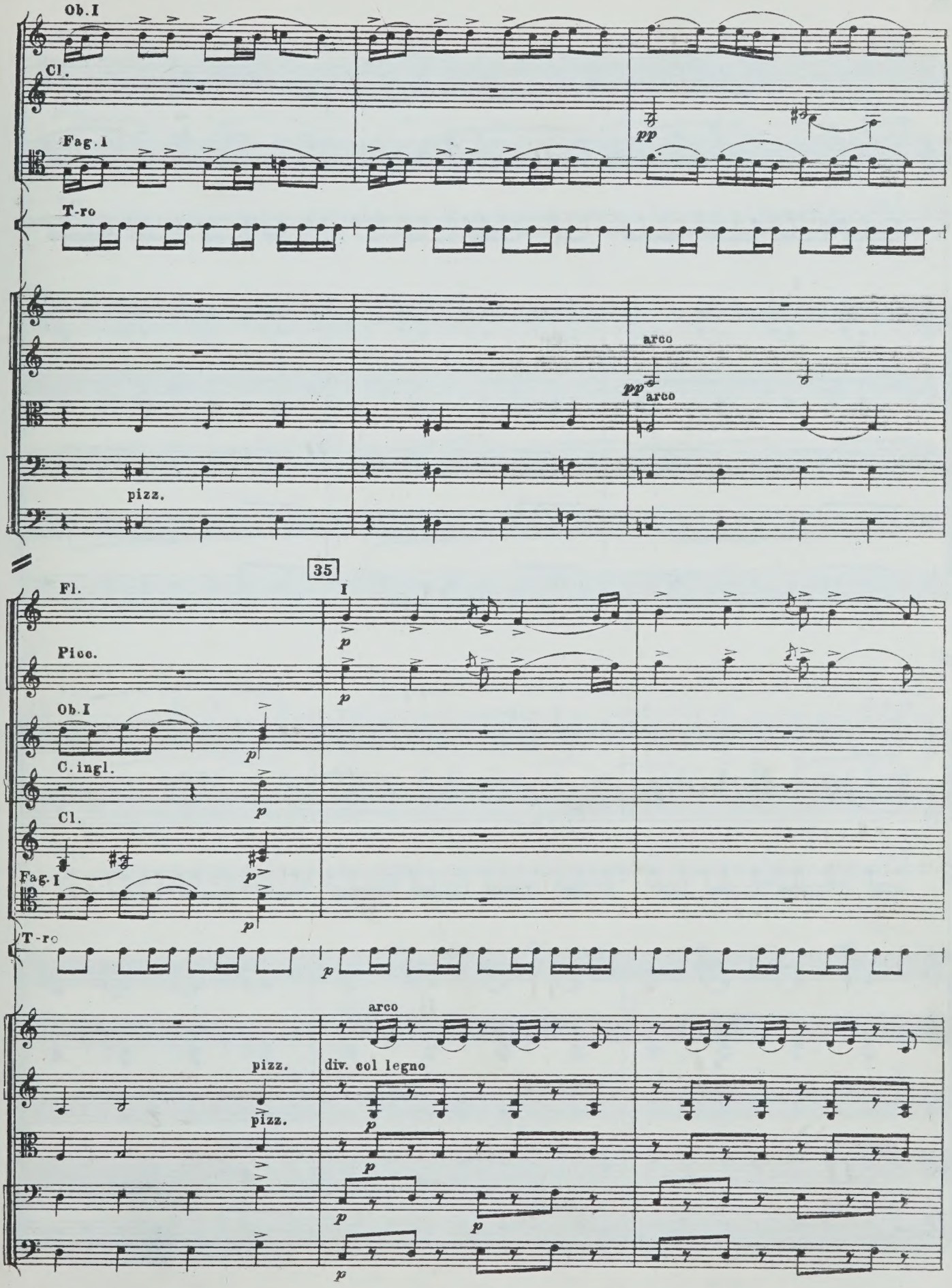
Cl. ingl.

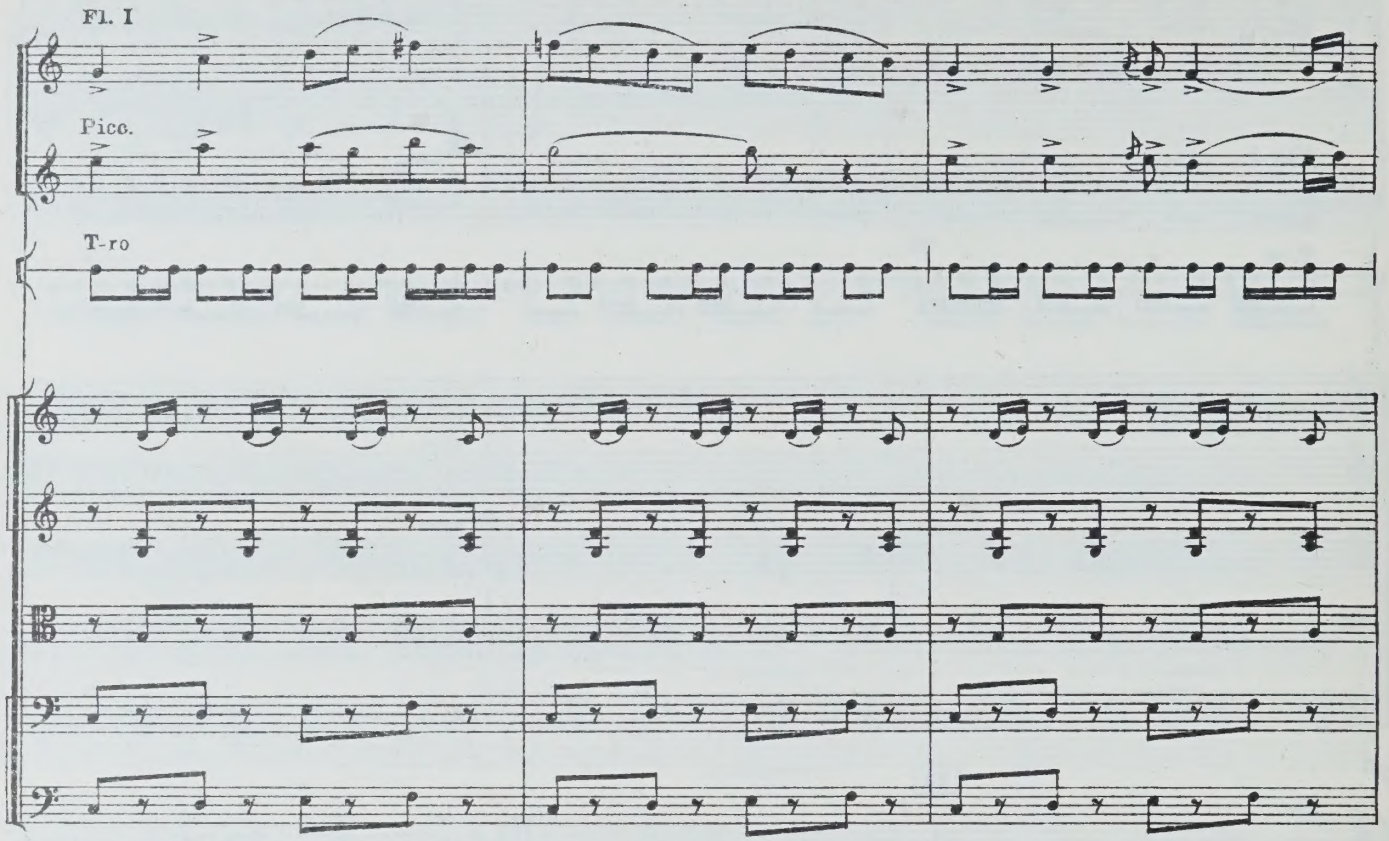
Fag. I

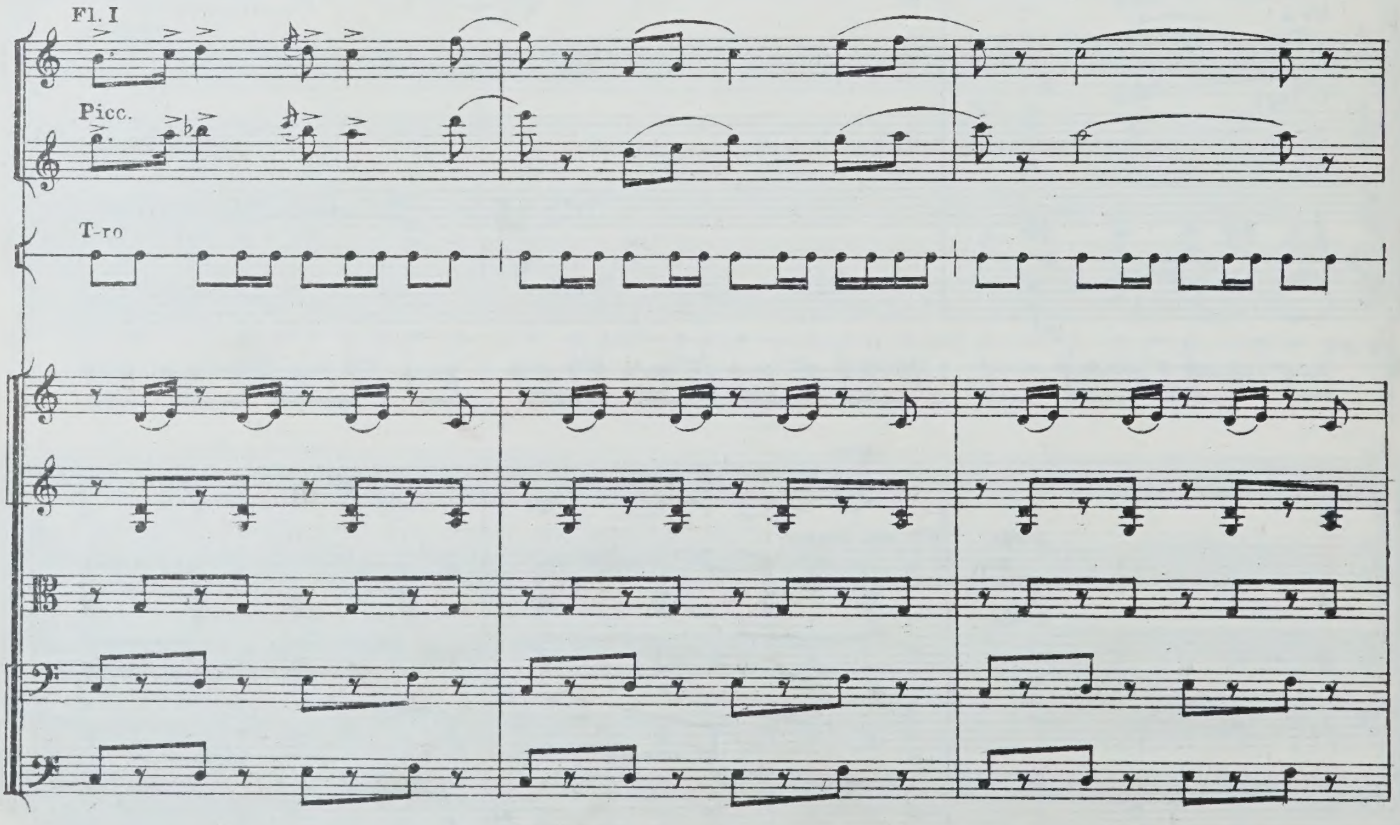
I

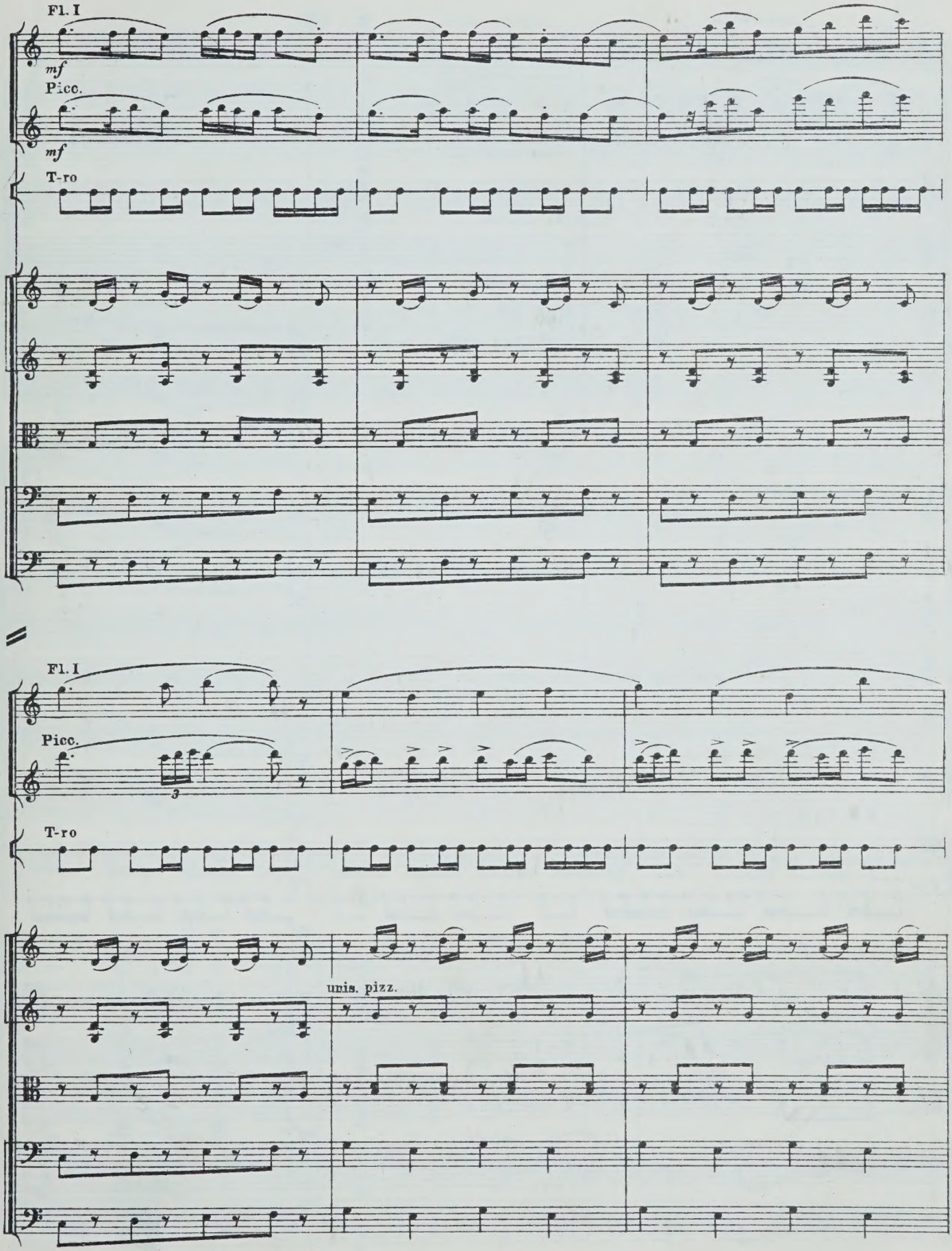
T-ro

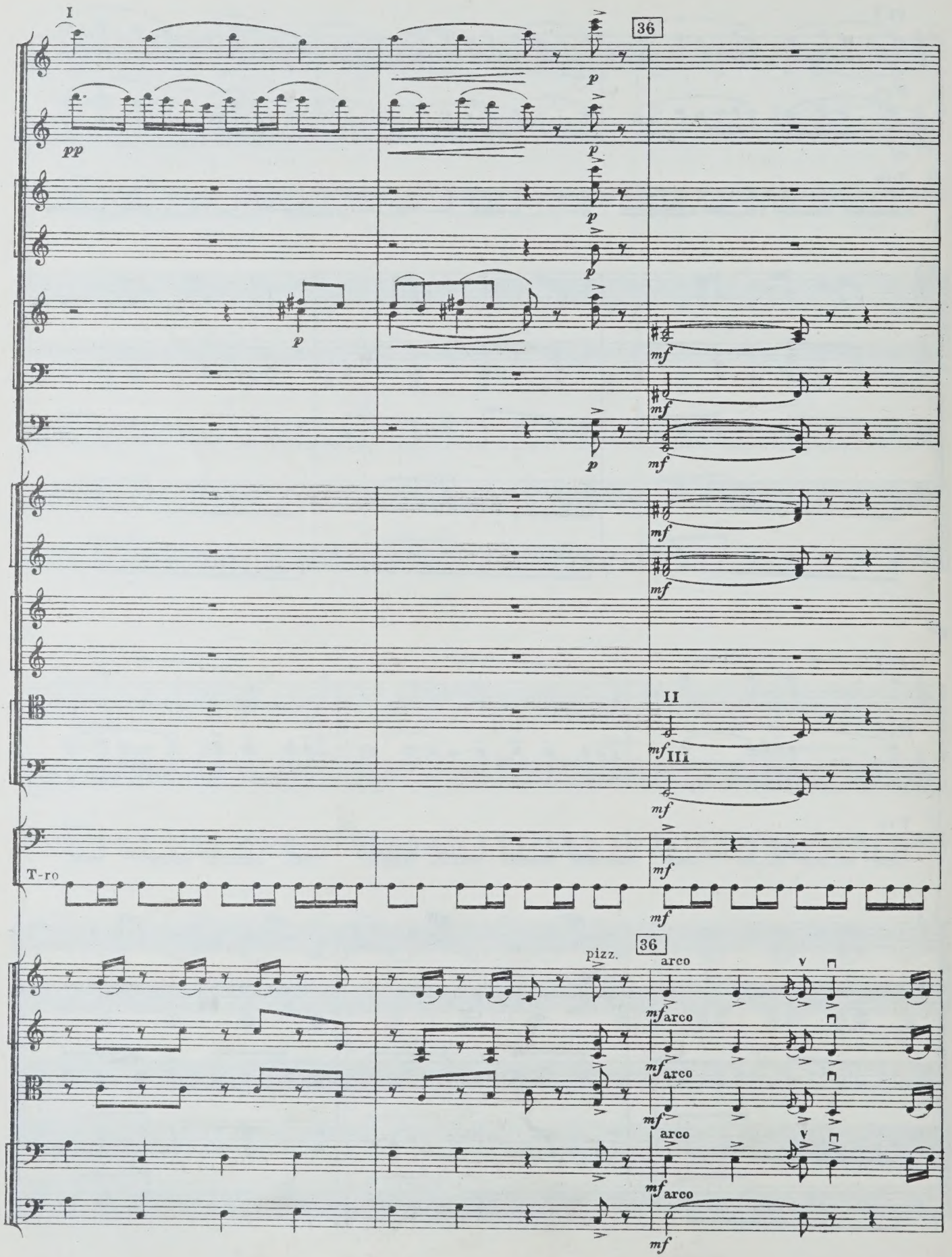

Ob. I
C. ingl.
Fag. I
pp
T-ro
pp
pp
pizz.
p
Ob.
C. ingl.
Cl.
I
pp
Fag.
T-ro
pp
3
3

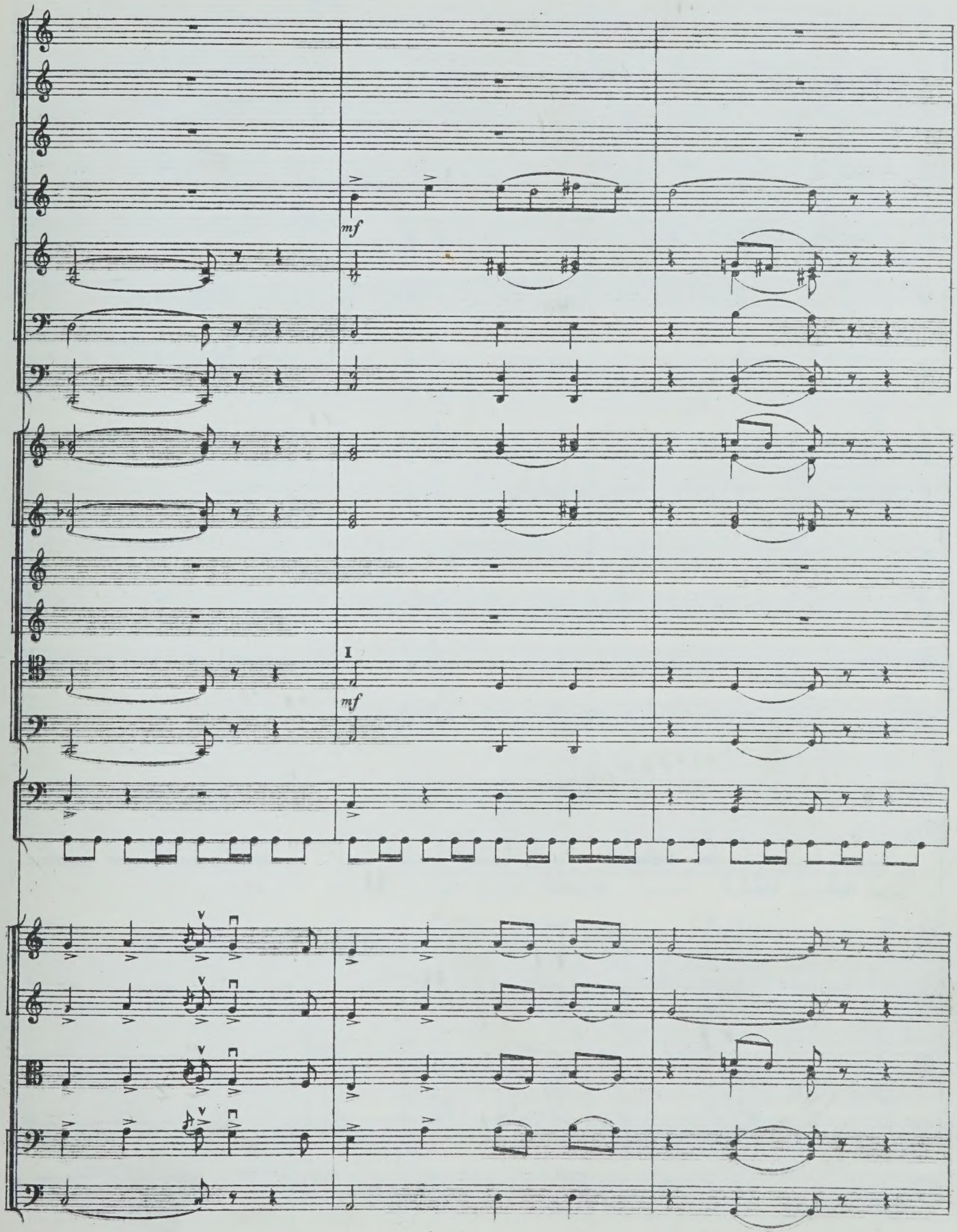

Ob.I
Cl.
Fag.I
T-ro
pp
arco
pp
arco
pizz.
35
Fl.
I
Picc.
Ob.I
C.ingl.
Cl.
Fag.I
T-ro
p
arco
pizz.
pizz.
div. col legno

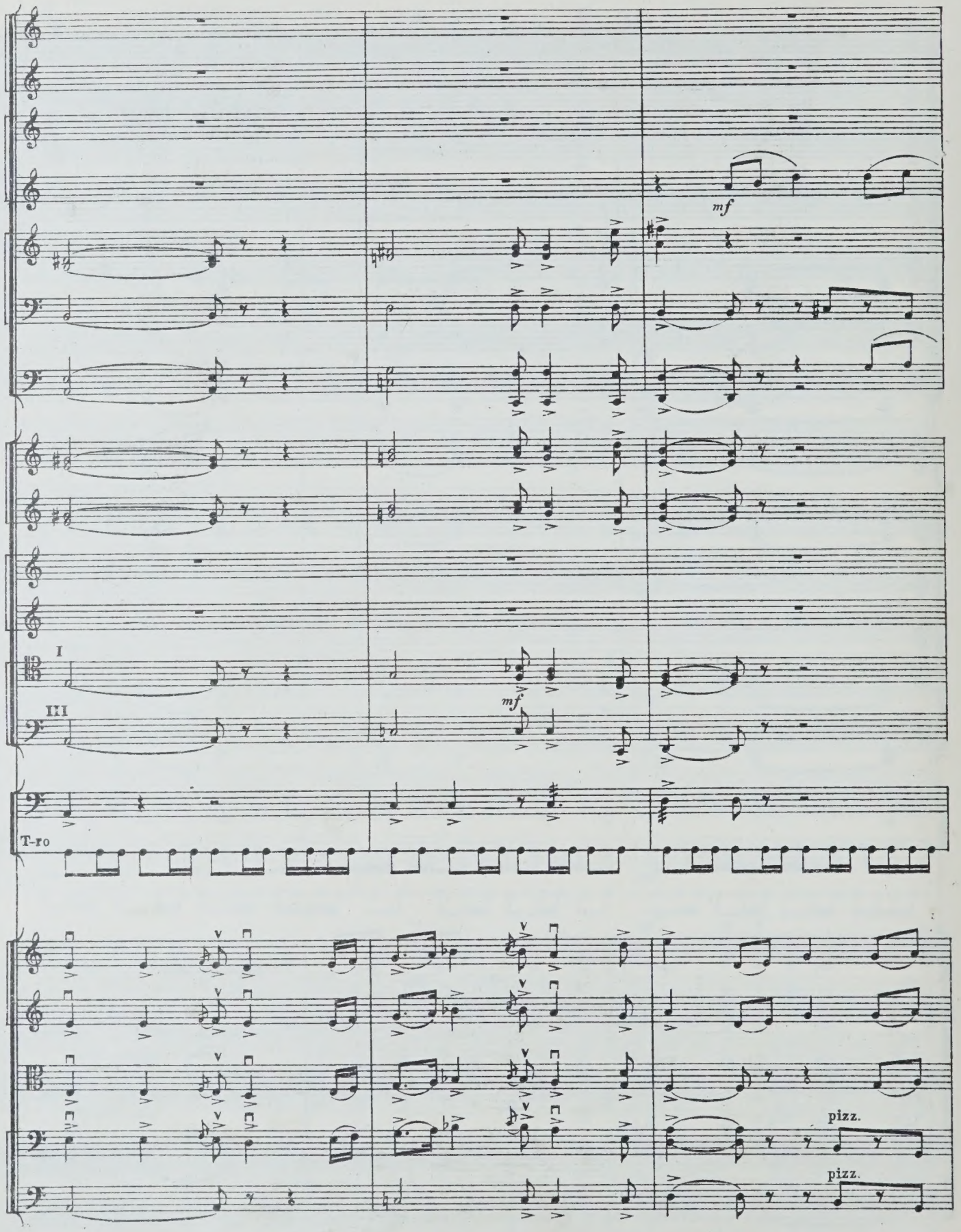

Fl. I
Picc.
T-ro

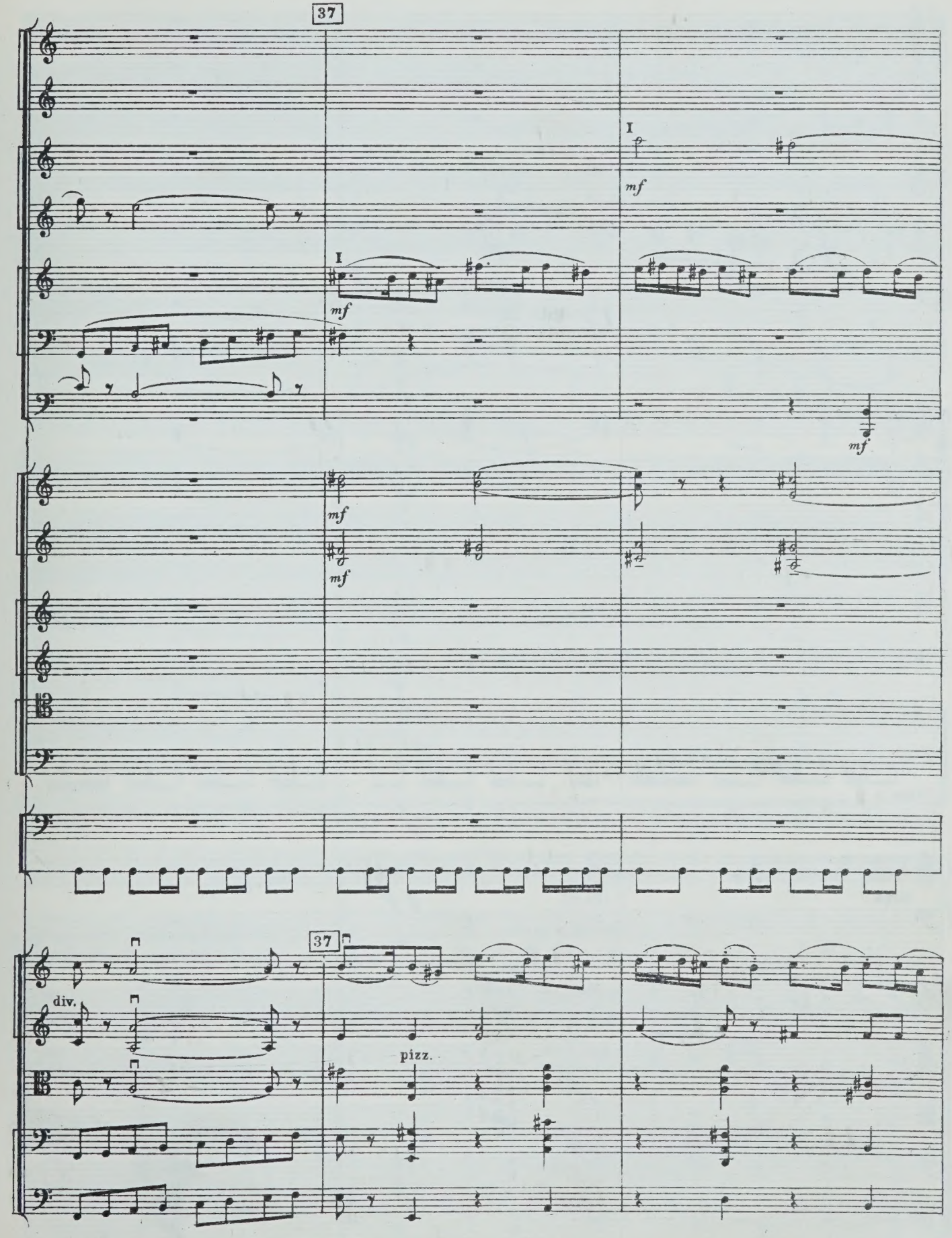

Fl. I
Picc.
T-ro

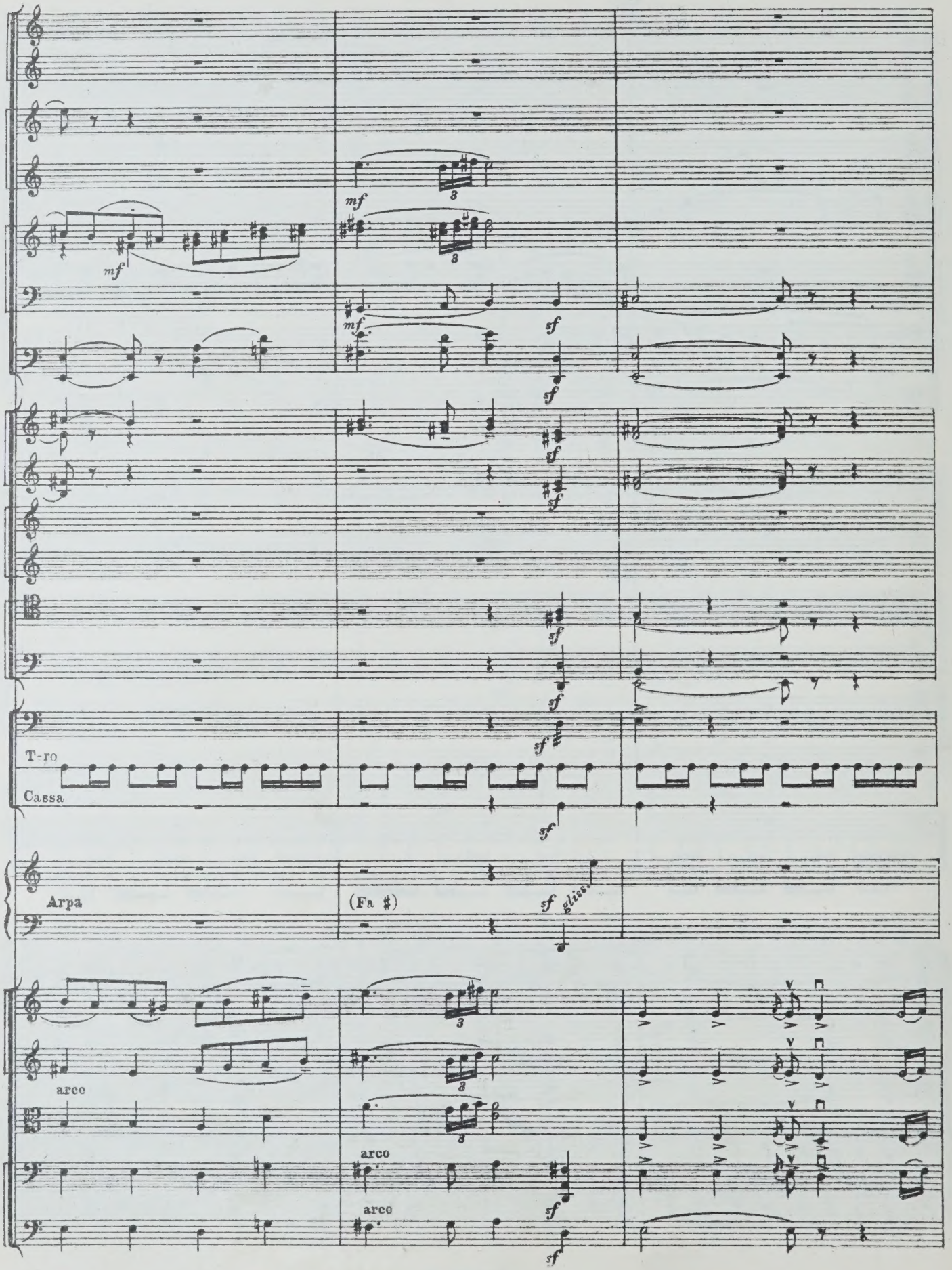

Fl. I
mf
Picc.
mf
T-ro
Fl. I
Picc.
3
T-ro
unis. pizz.

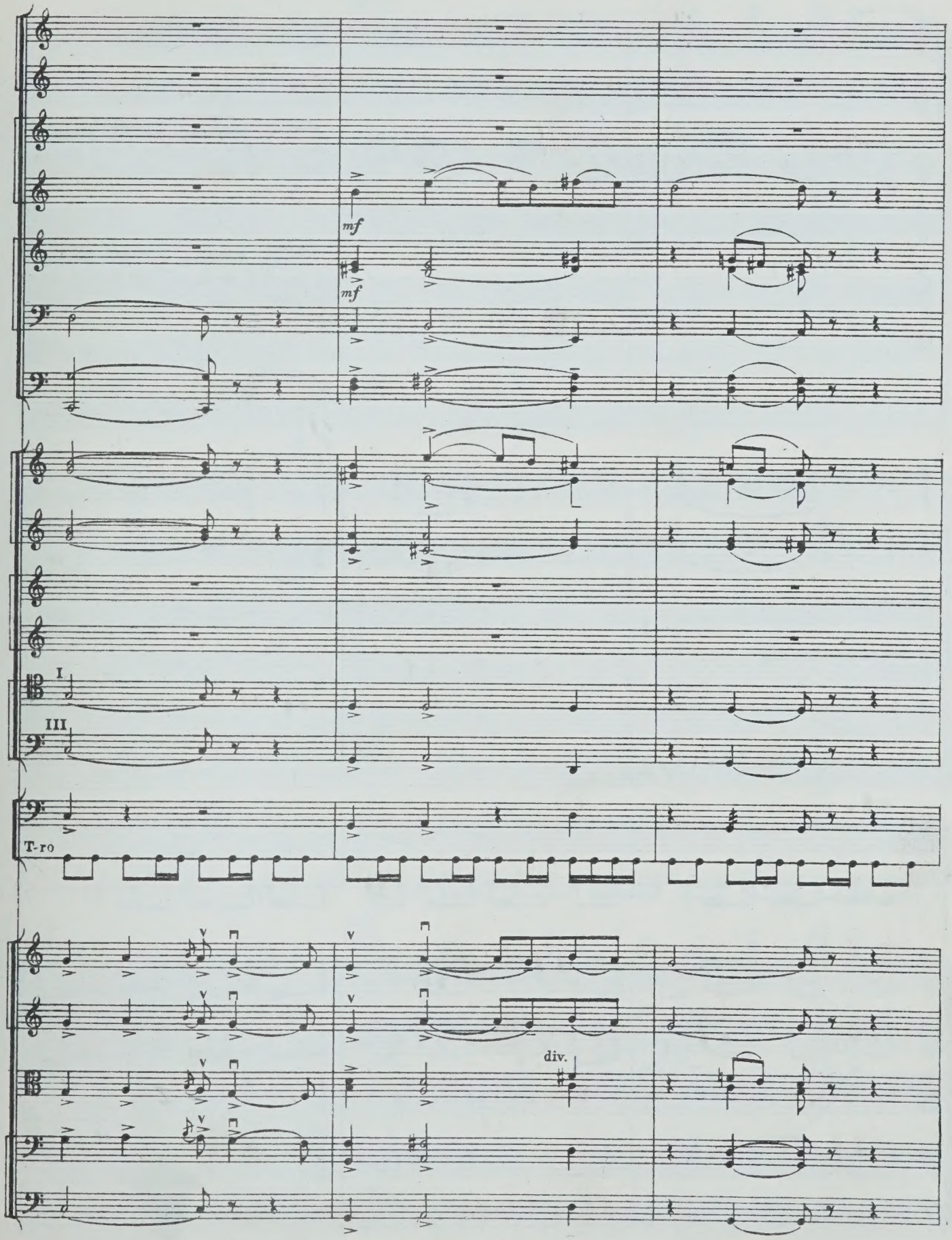

I
36
pp
p
mf
II
III
T-ro
pizz.
arco
V

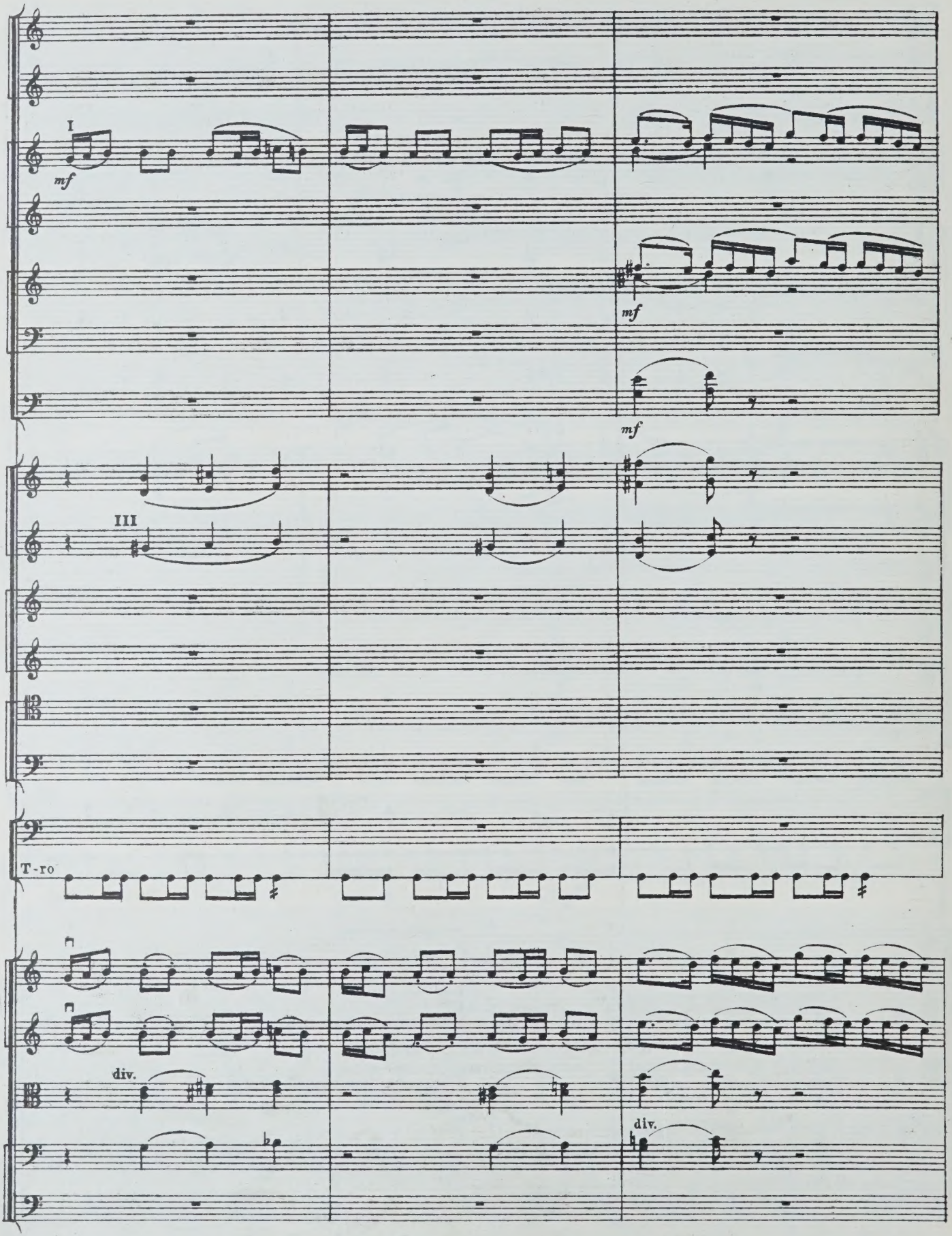

mf
I
mf

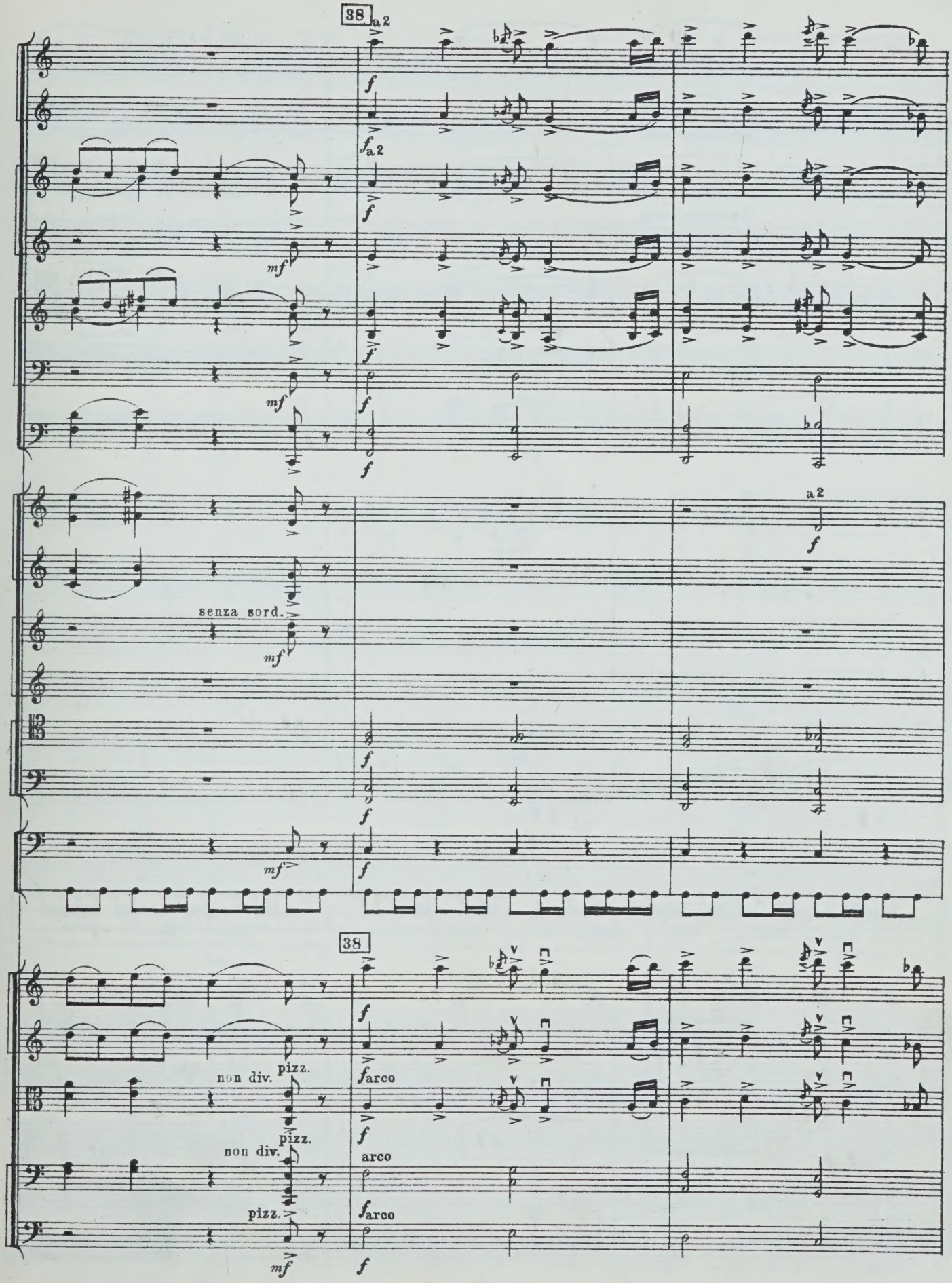

mf
I
III
mf
T-ro
pizz.
pizz.

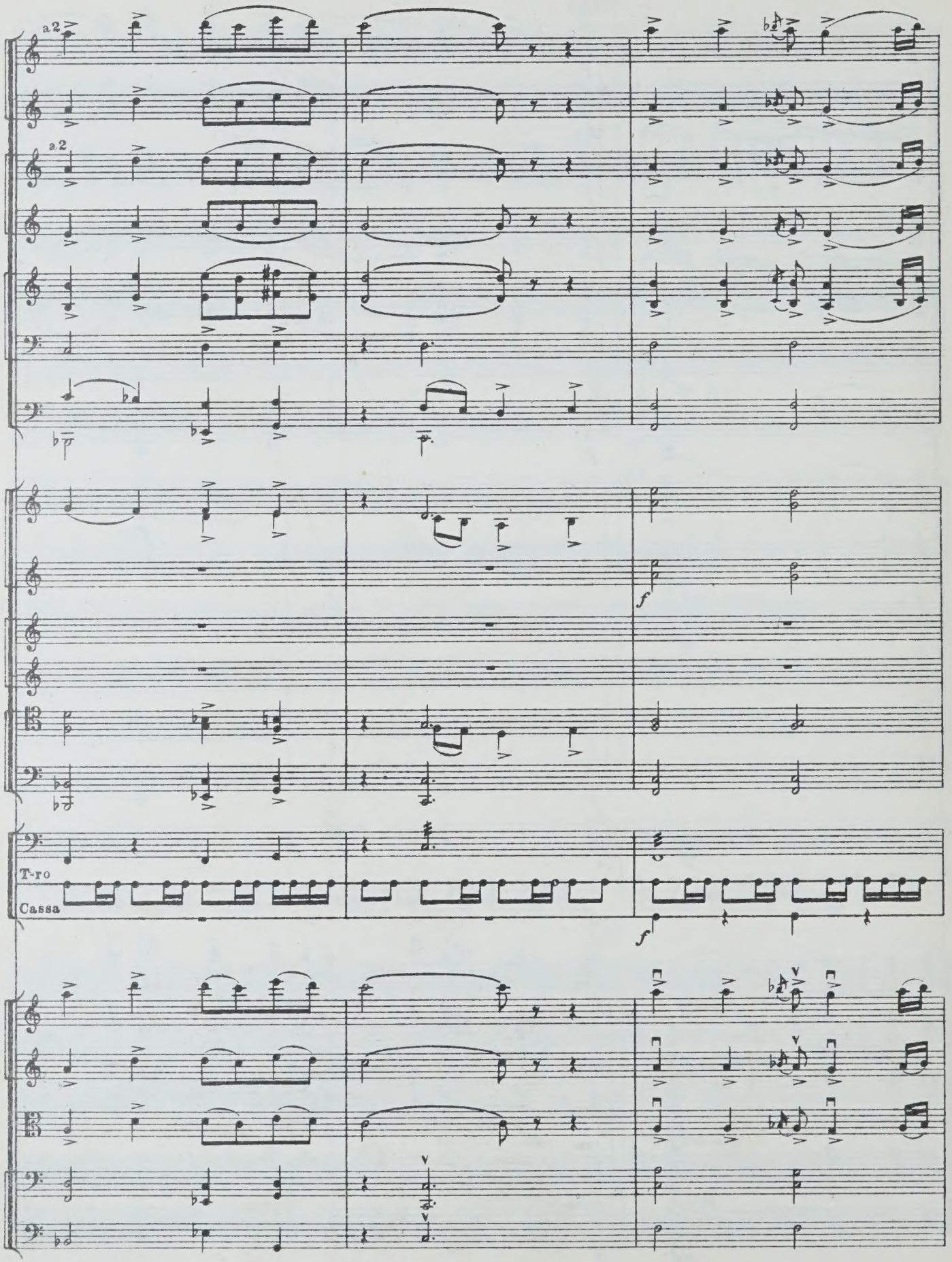

37
I
mf
I
mf
mf
mf
mf
37
div.
pizz.

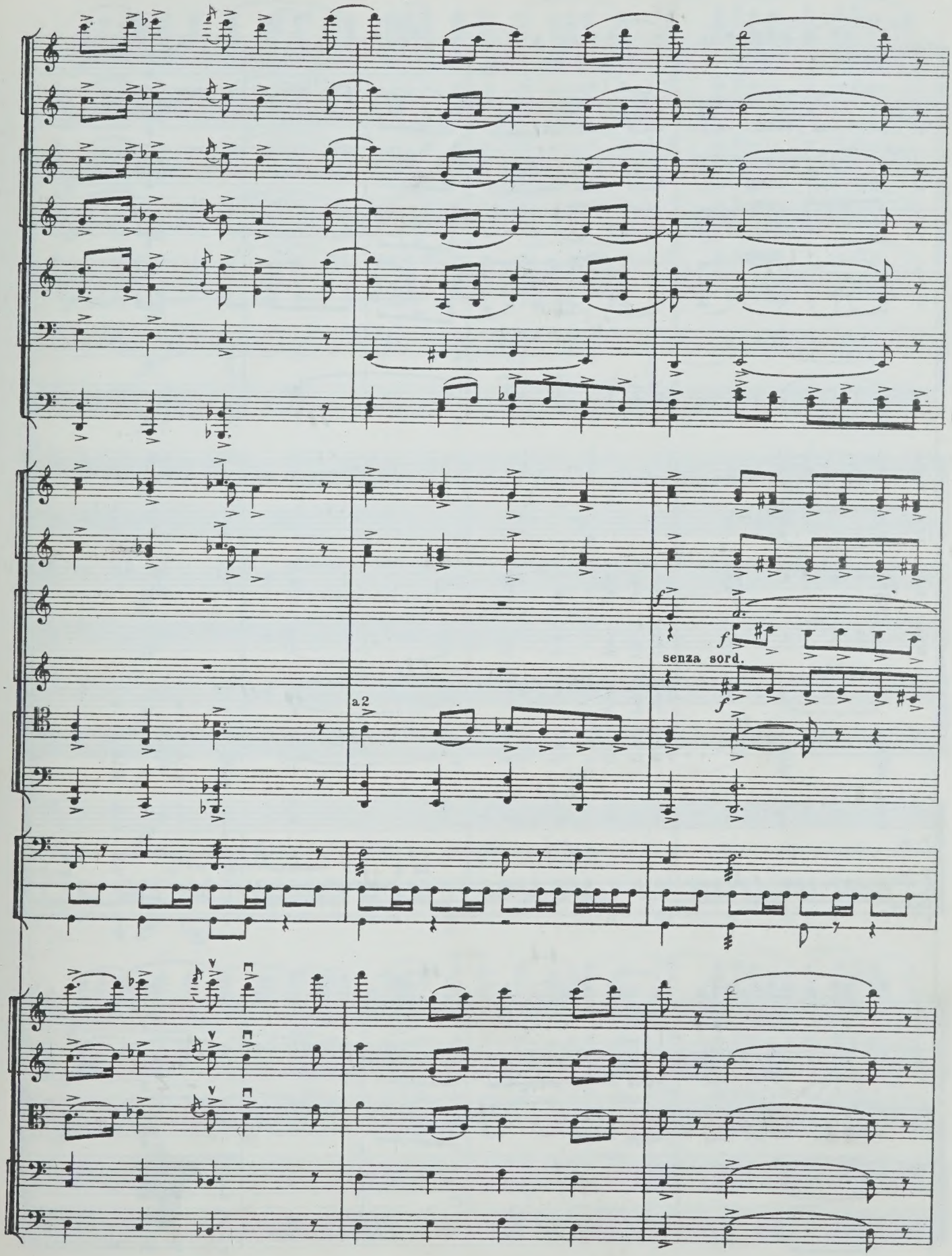

mf
mf
mf
sf
sf
sf
sf
sf
sf
T-ro
Cassa
sf
Arpa
(Fa ♯)
sf gliss.
arco
arco
arco
sf
sf

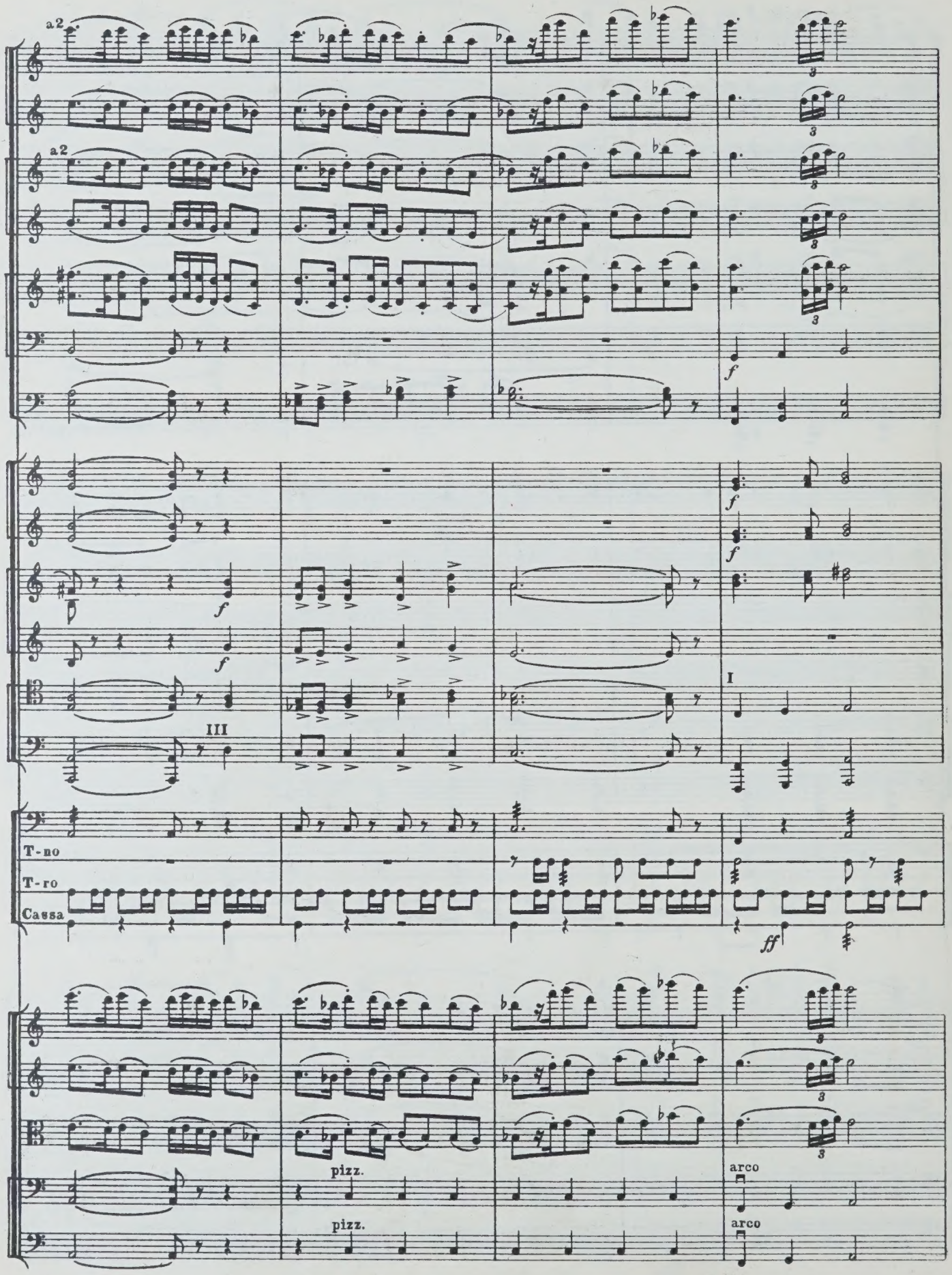

mf
mf
I
III
T-ro
div.

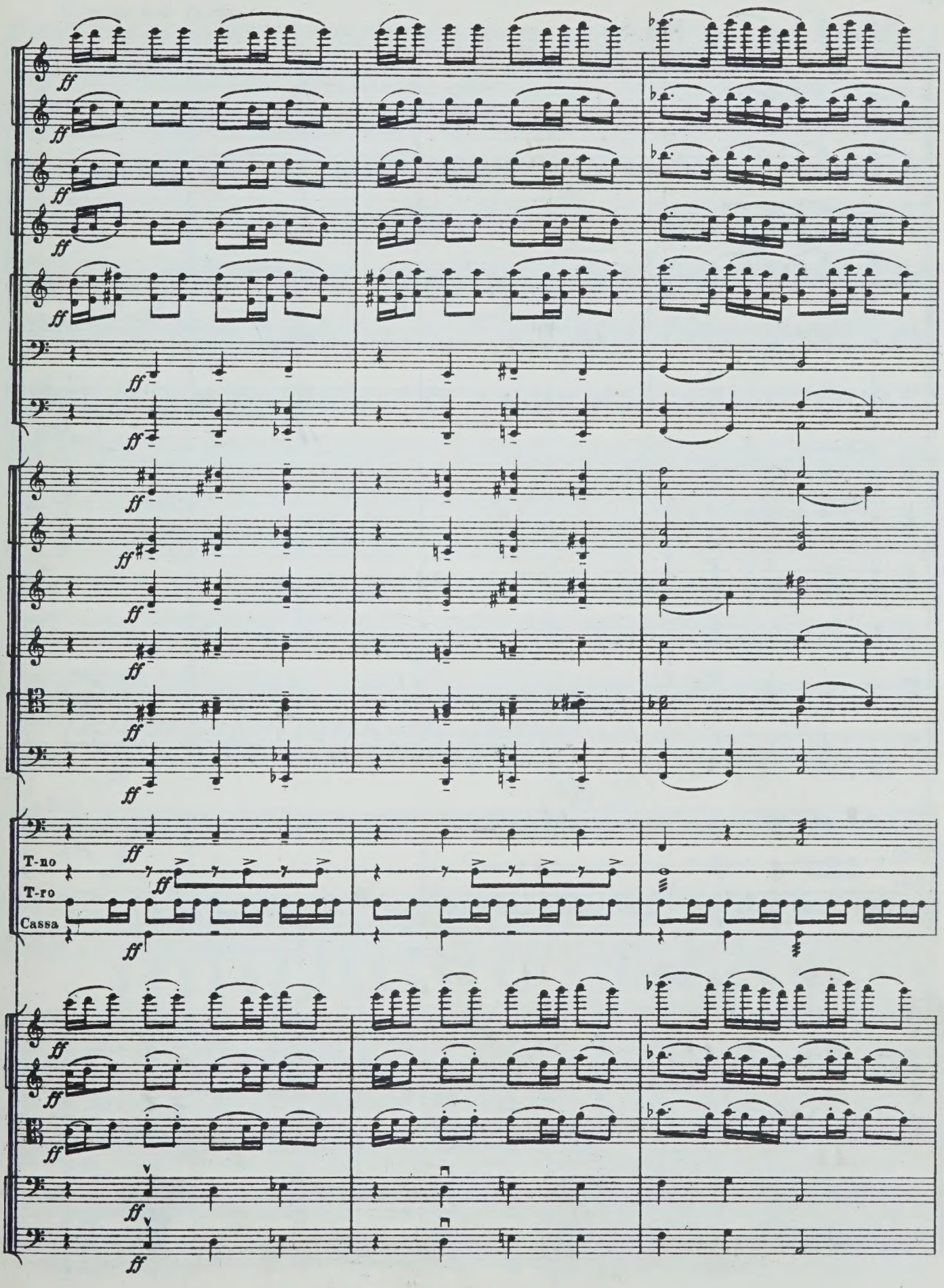

I
mf
mf
mf
III
T-ro
div.
div.

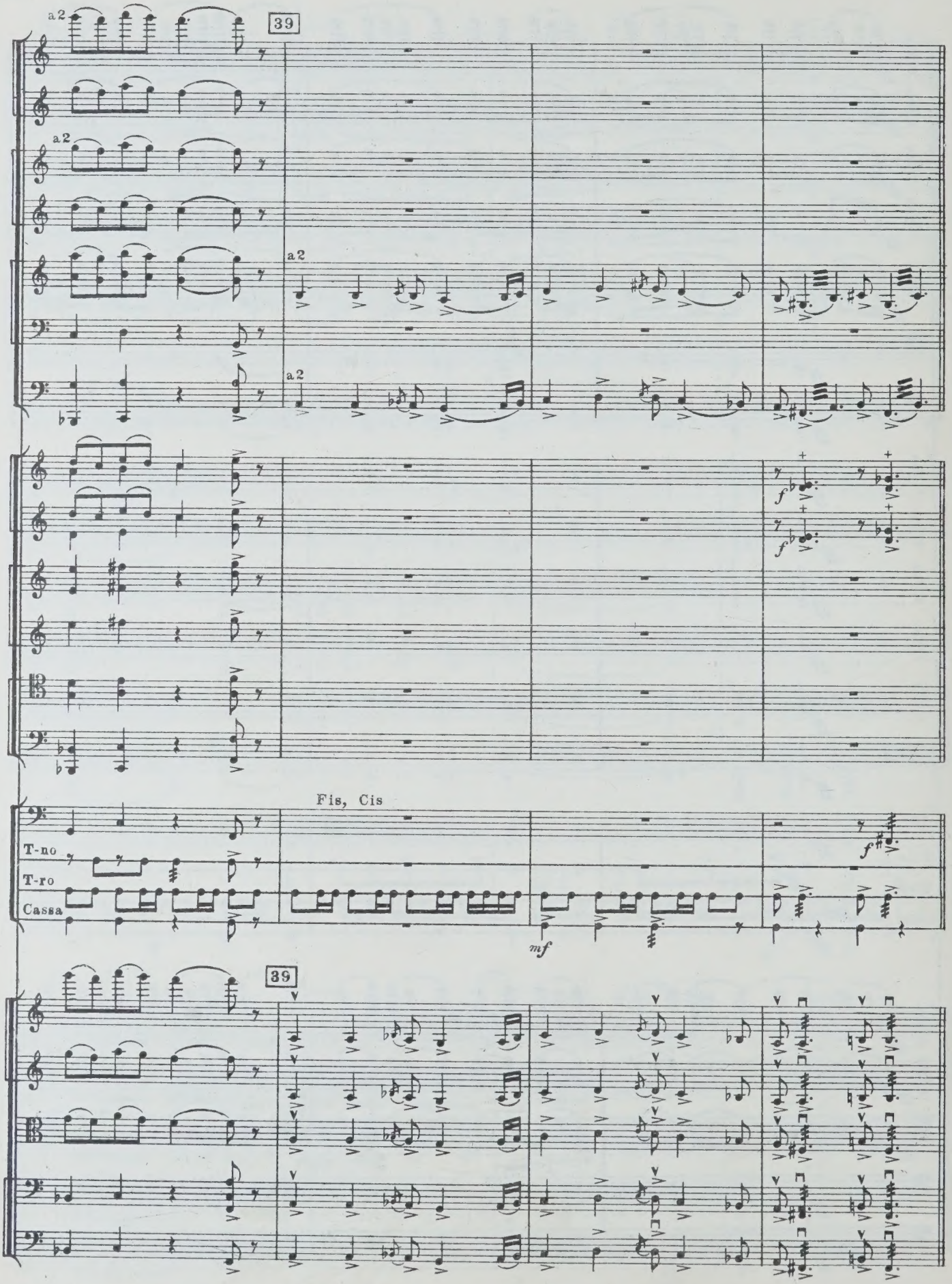

38
a2
f
mf
senza sord.
38
non div.
pizz.
arco

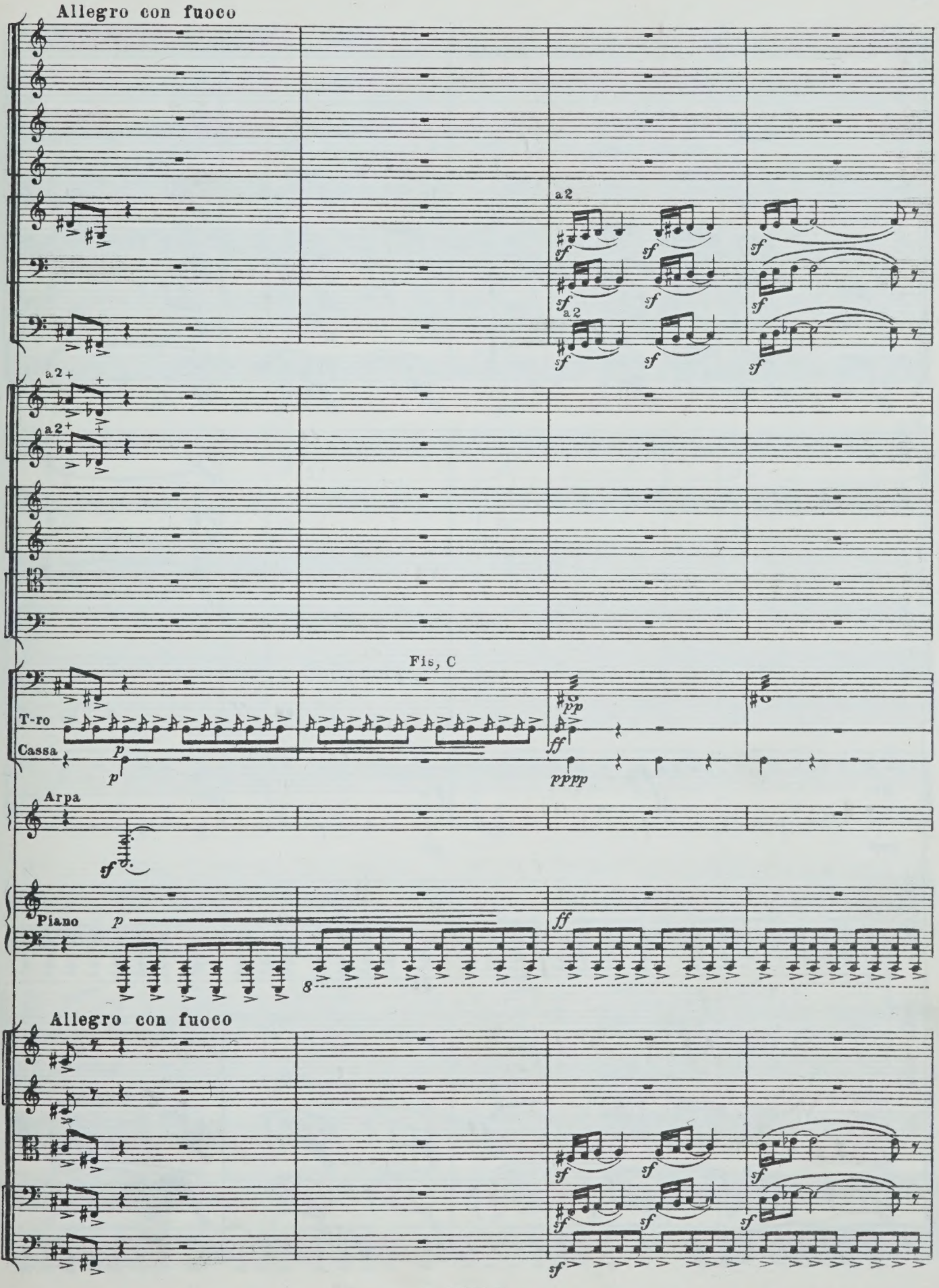

a2
a2
T-ro
Cassa

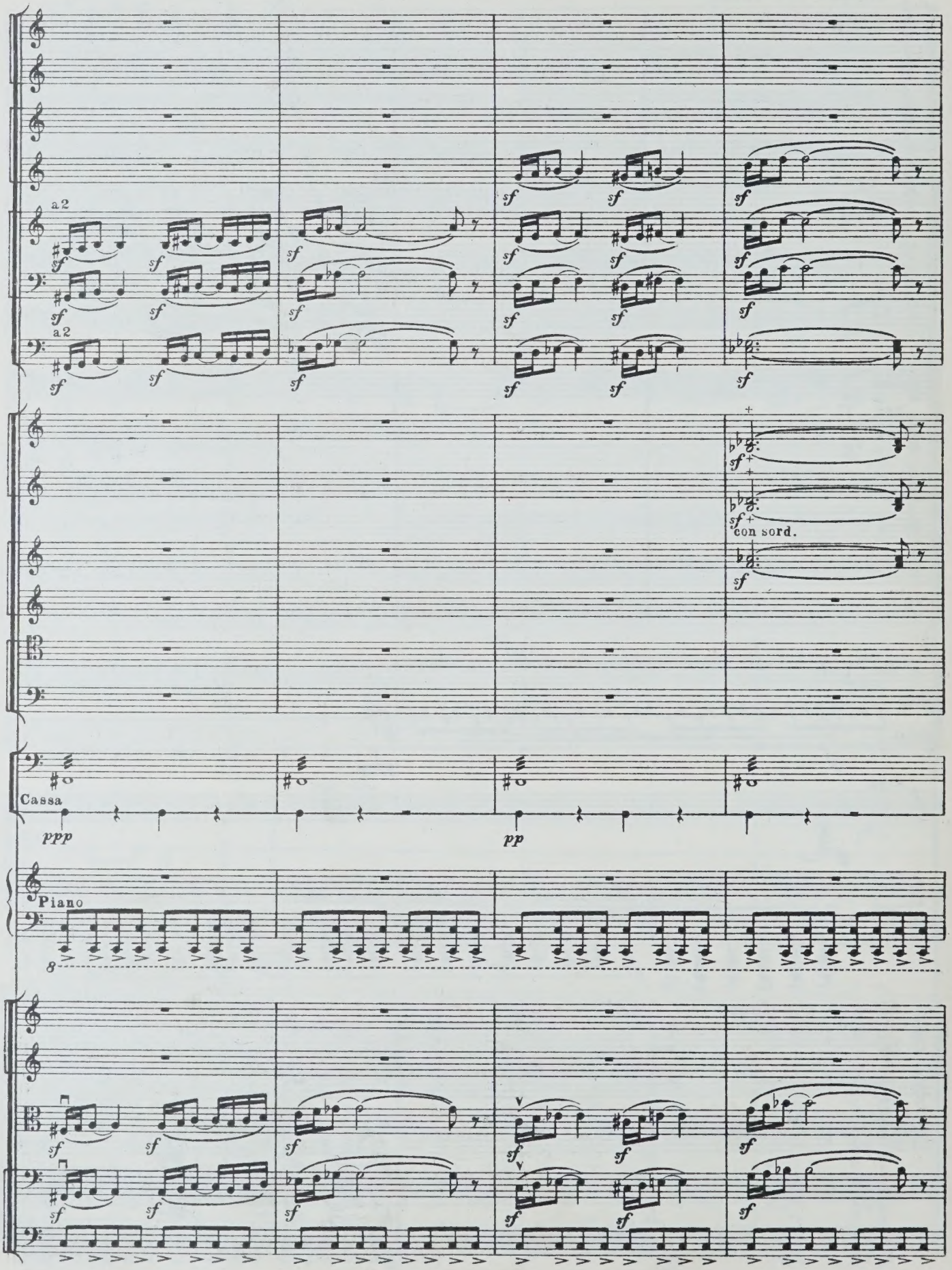

a2
senza sord.

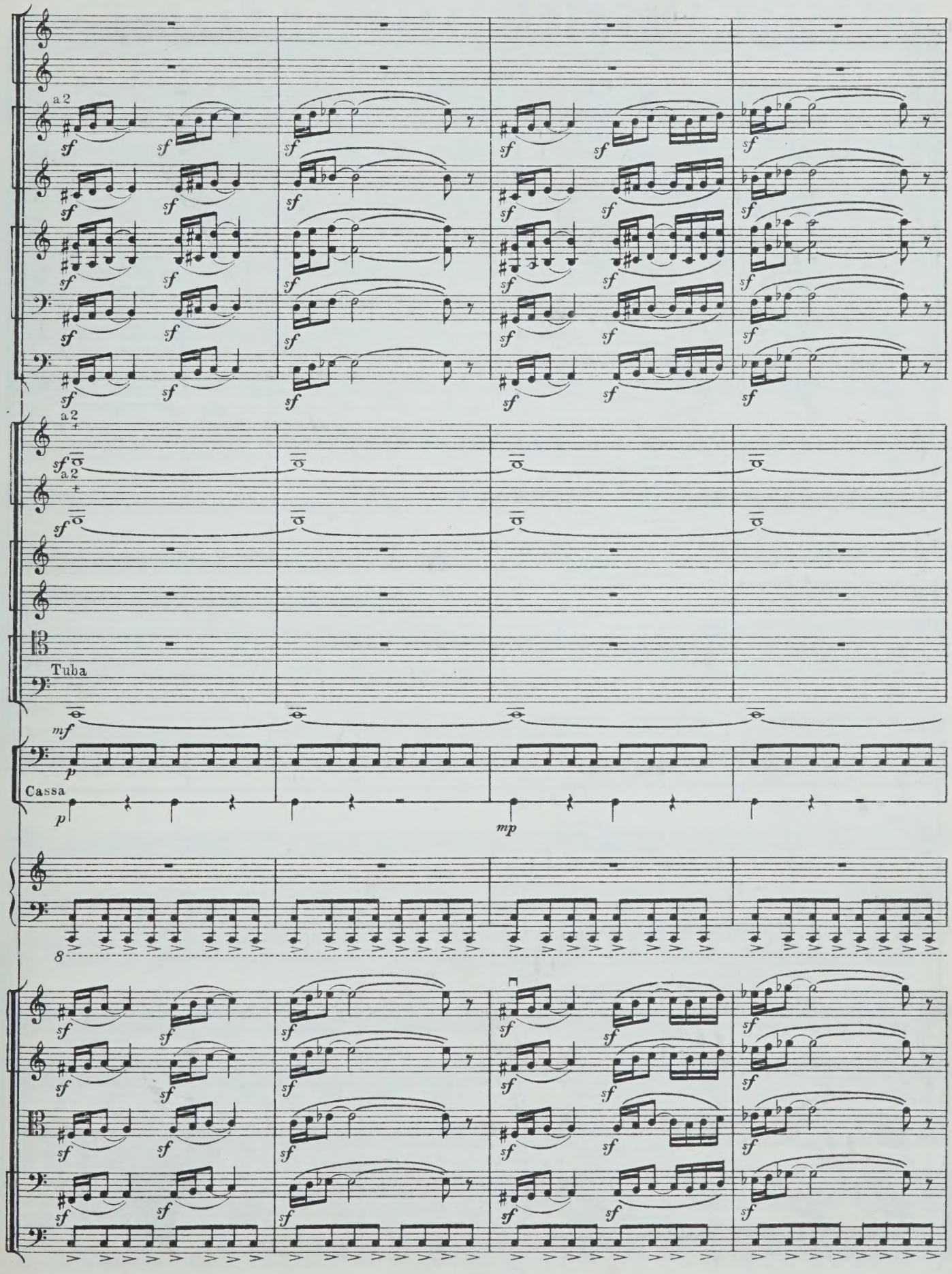

a2
a2
f
f
f
f
III
I
T-no
T-ro
Cassa
ff
pizz.
pizz.
arco
arco

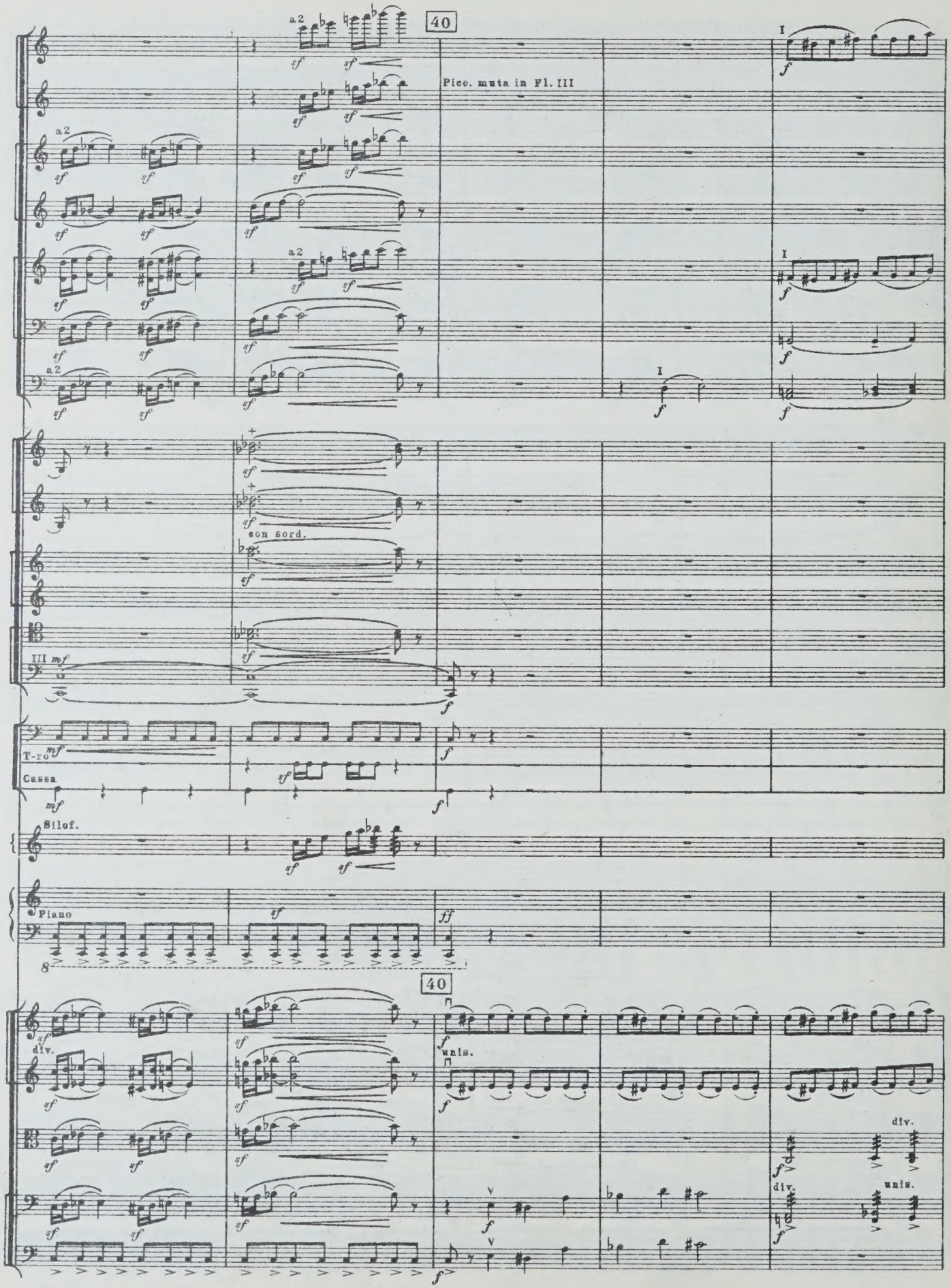

T-no
T-ro
Cassa

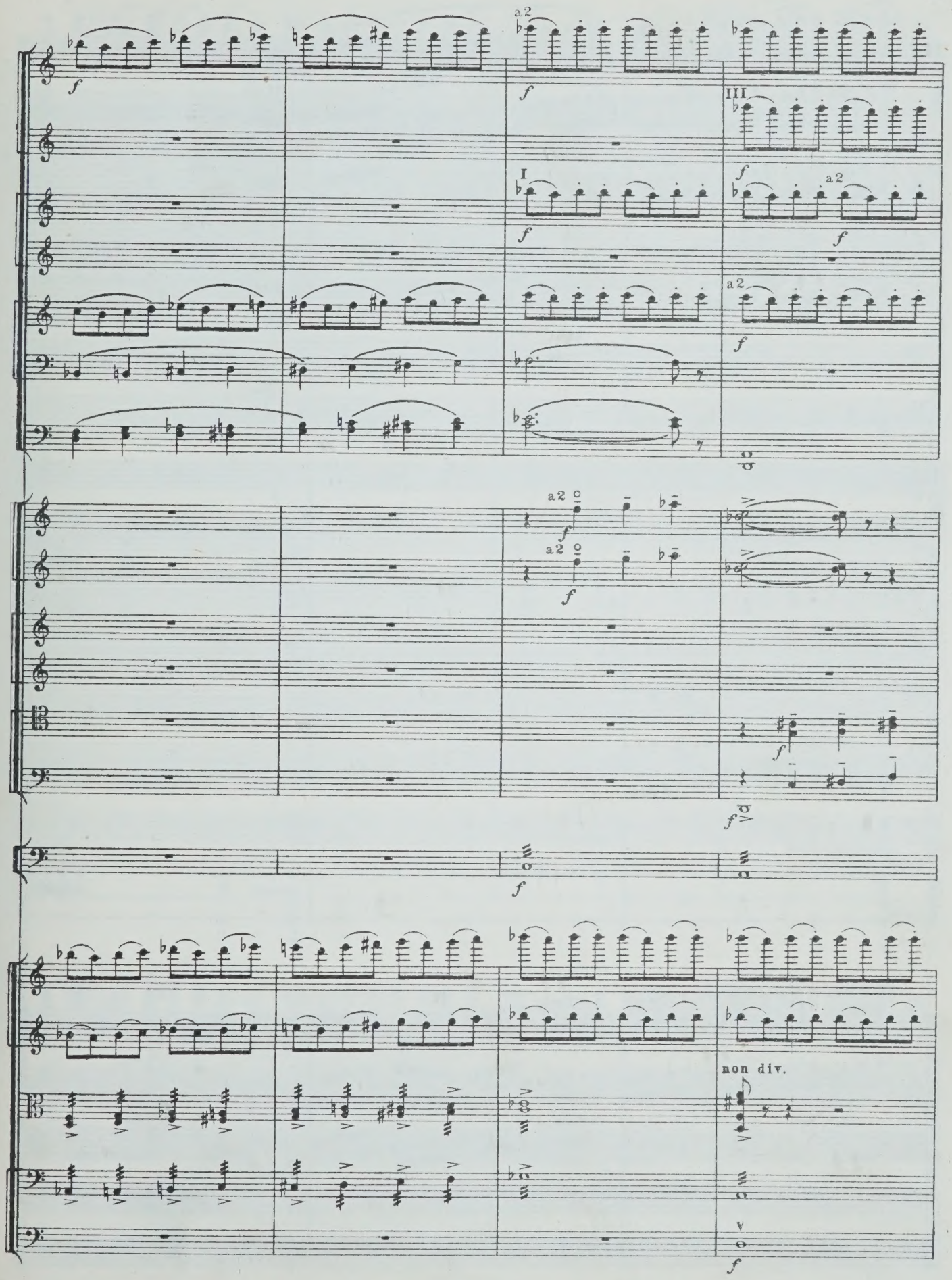

39
a2
a2
a2
a2
f
f
Fis, Cis
T-no
T-ro
Cassa
mf
f
39

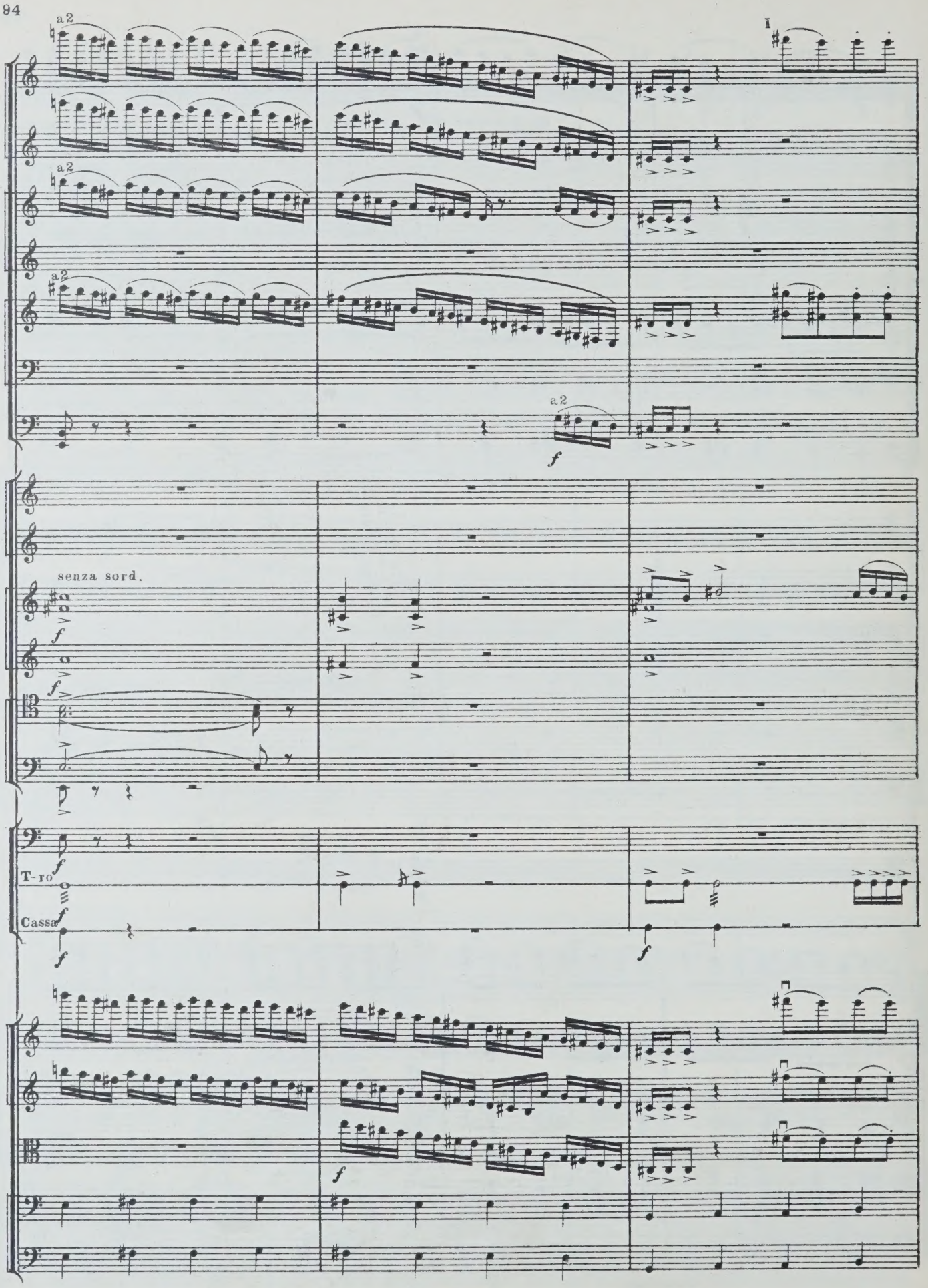

Allegro con fuoco
a2
a2
a2
Fis, C
T-ro
Cassa
Arpa
Piano
Allegro con fuoco

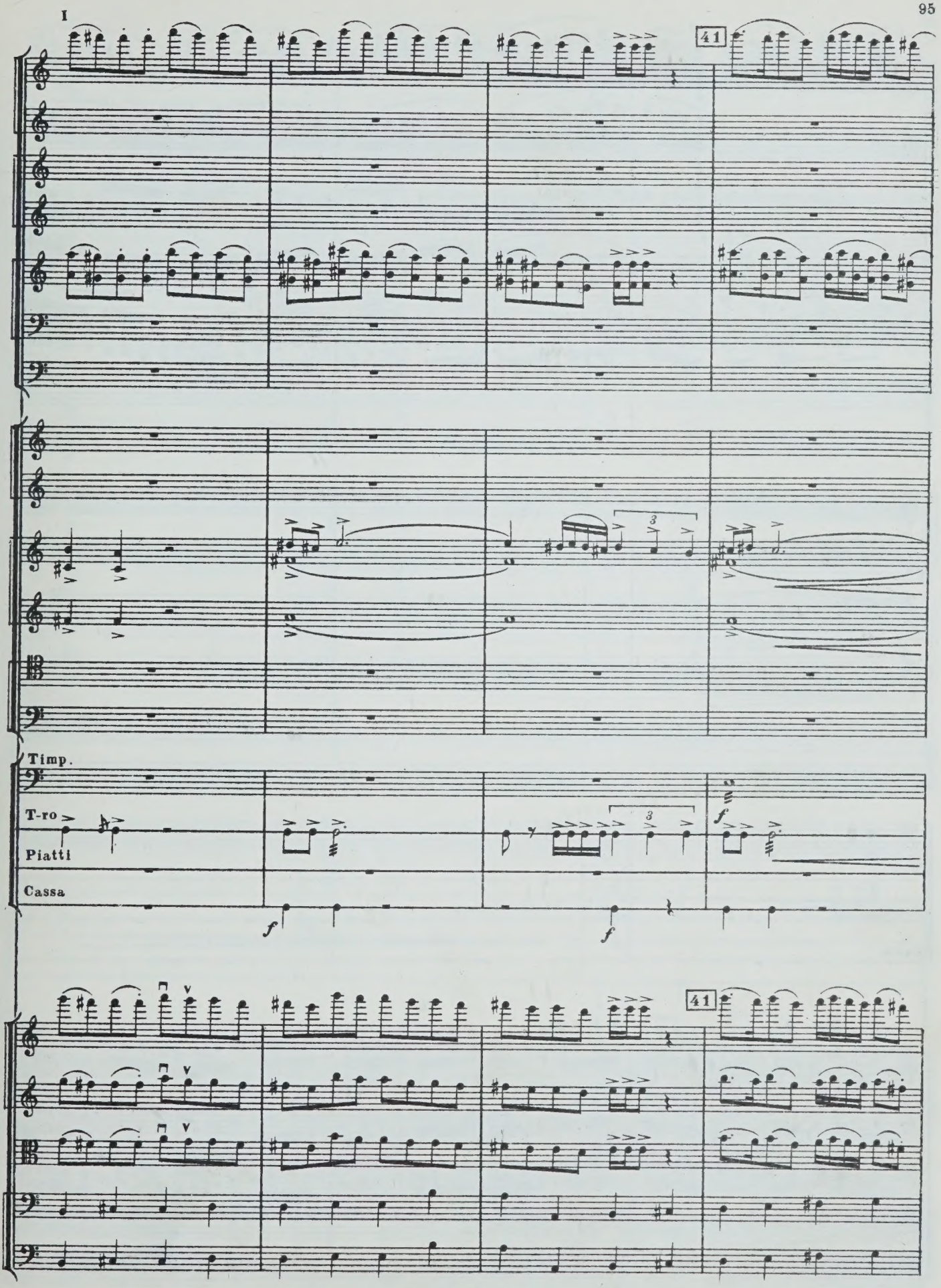

a 2
a 2
con sord.
Cassa
ppp
pp
Piano
8

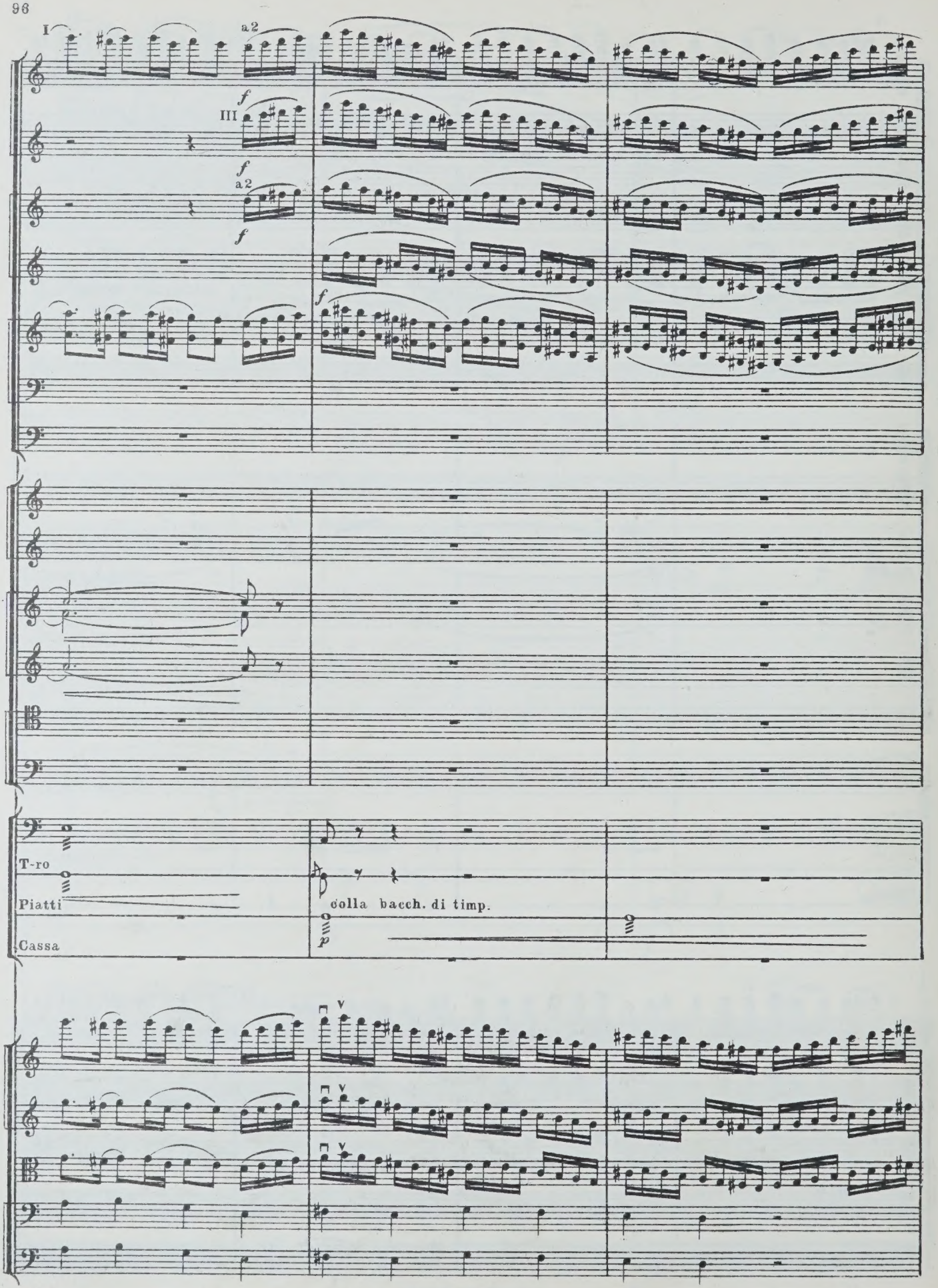

a 2
sf
a 2
Tuba
mf
p
Cassa
mp
8

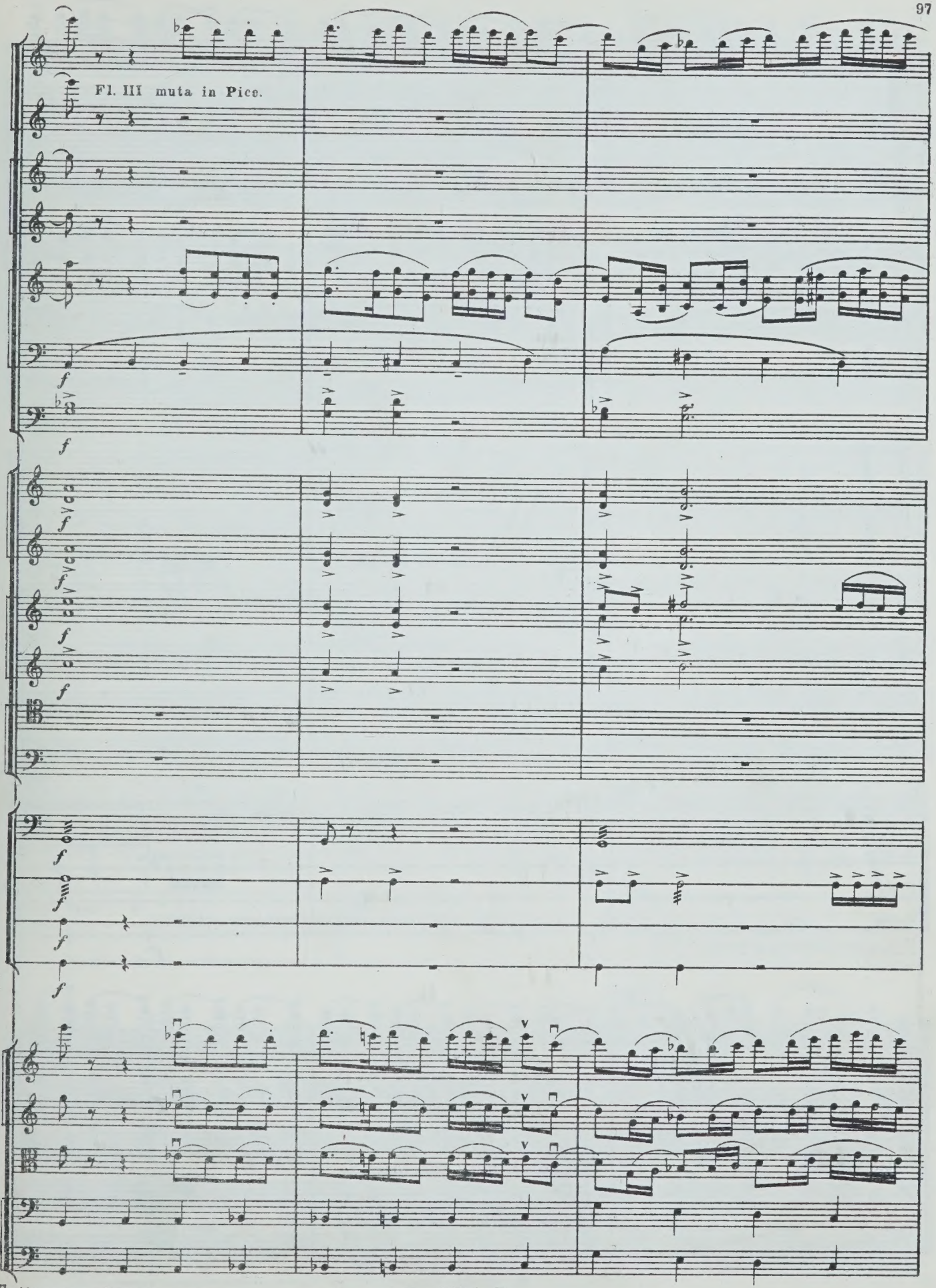

40
Picc. muta in Fl. III
a2
I
con sord.
III mf
T-ro mf
Cassa
mf
Silof.
Piano
sf
ff
40
div.
unis.

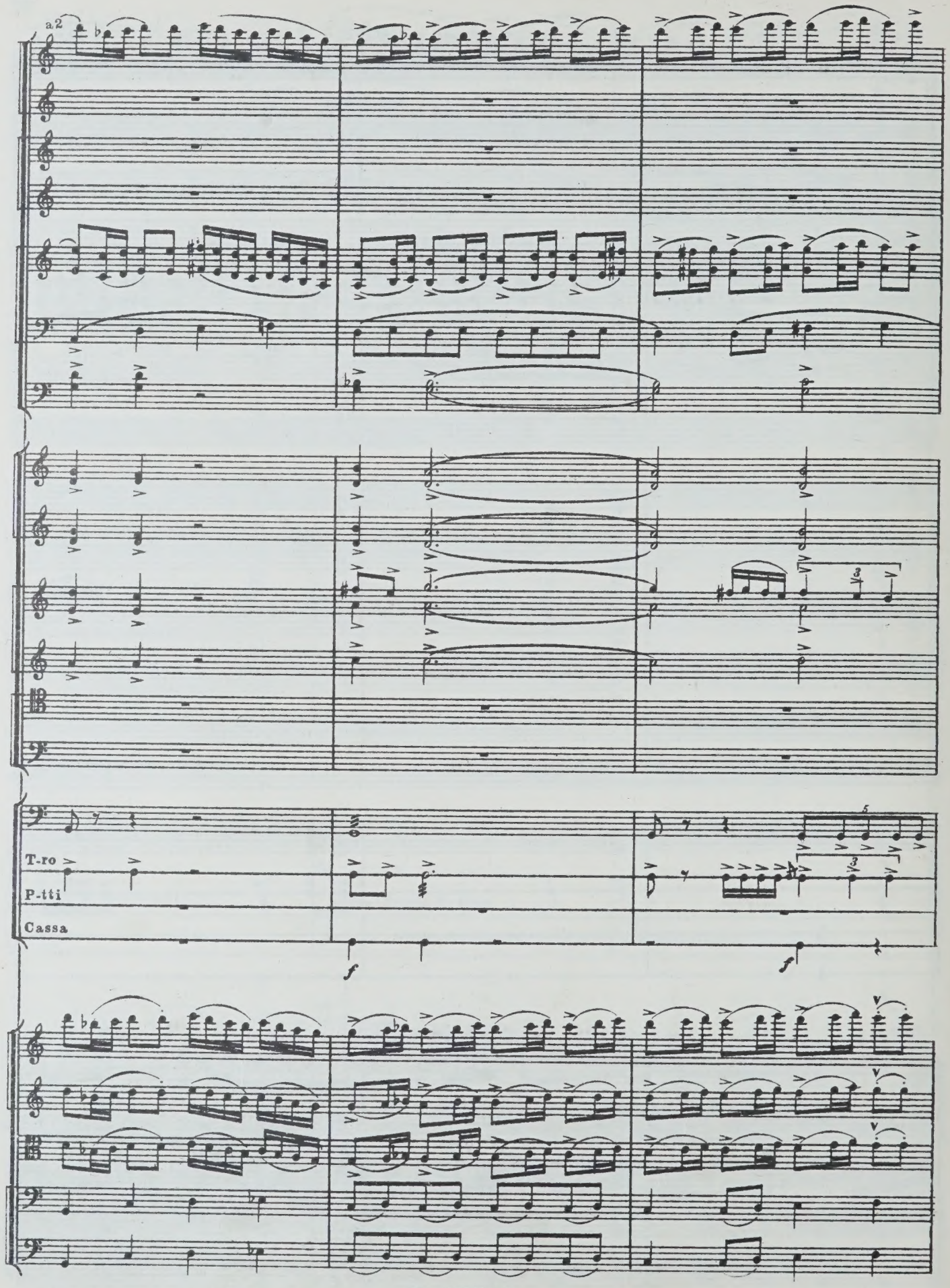

a2
f
III
I
a2
non div.

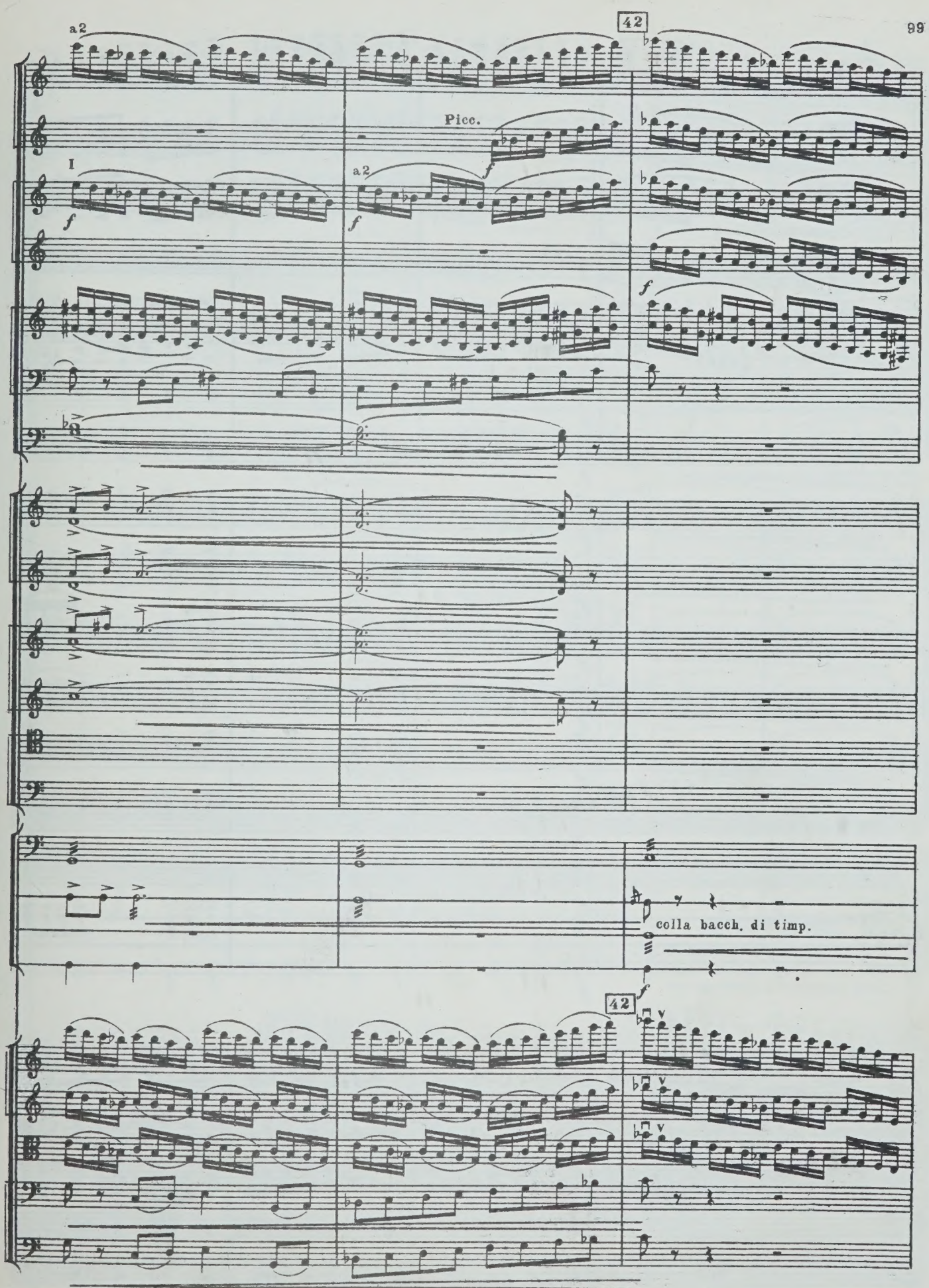

a 2
a 2
a 2
a 2
I
f
senza sord.
f
f
T-ro
Cassa
f
f
f
f

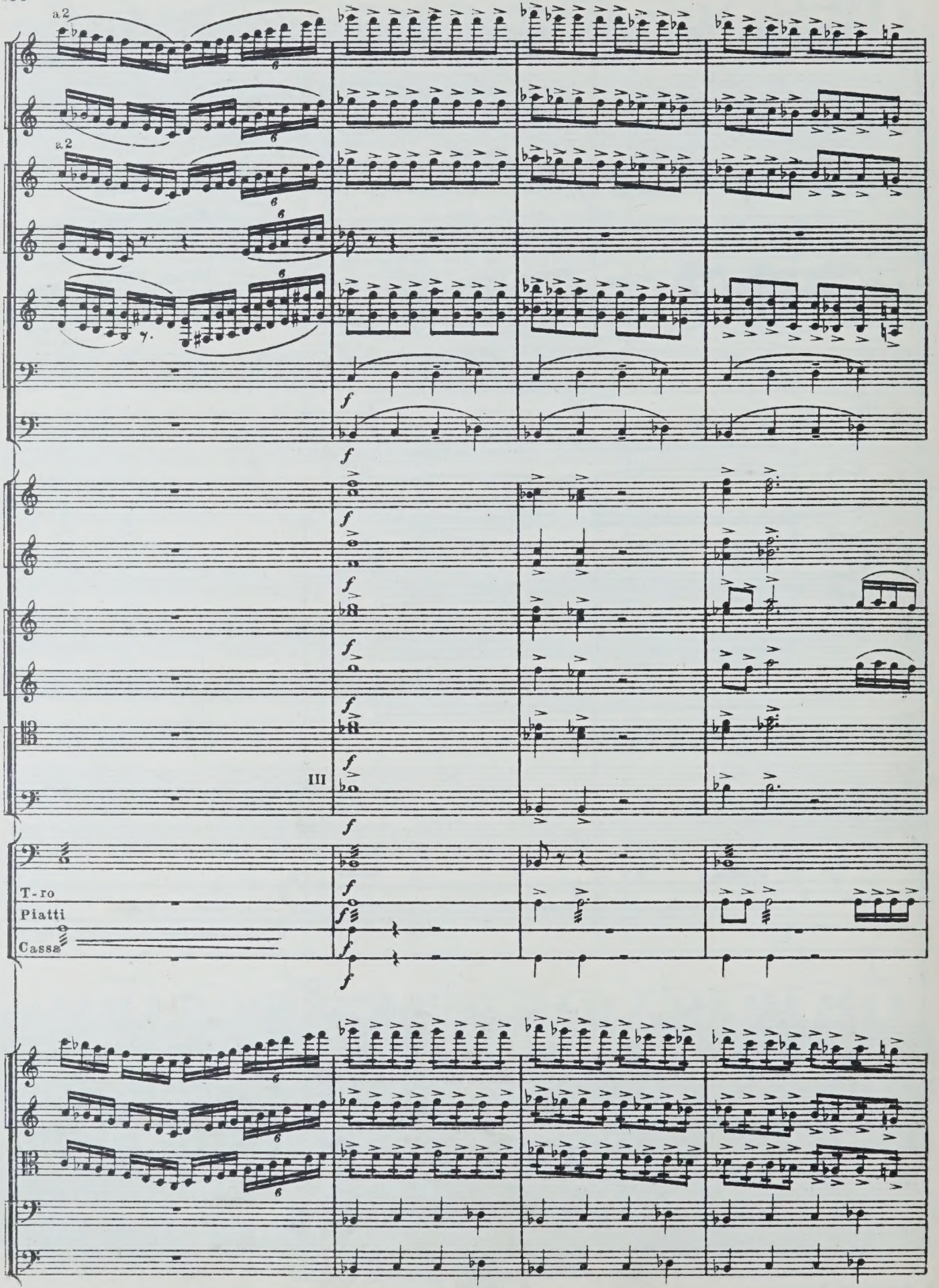

41
Timp.
T-ro
Piatti
Cassa
f
f
f
41

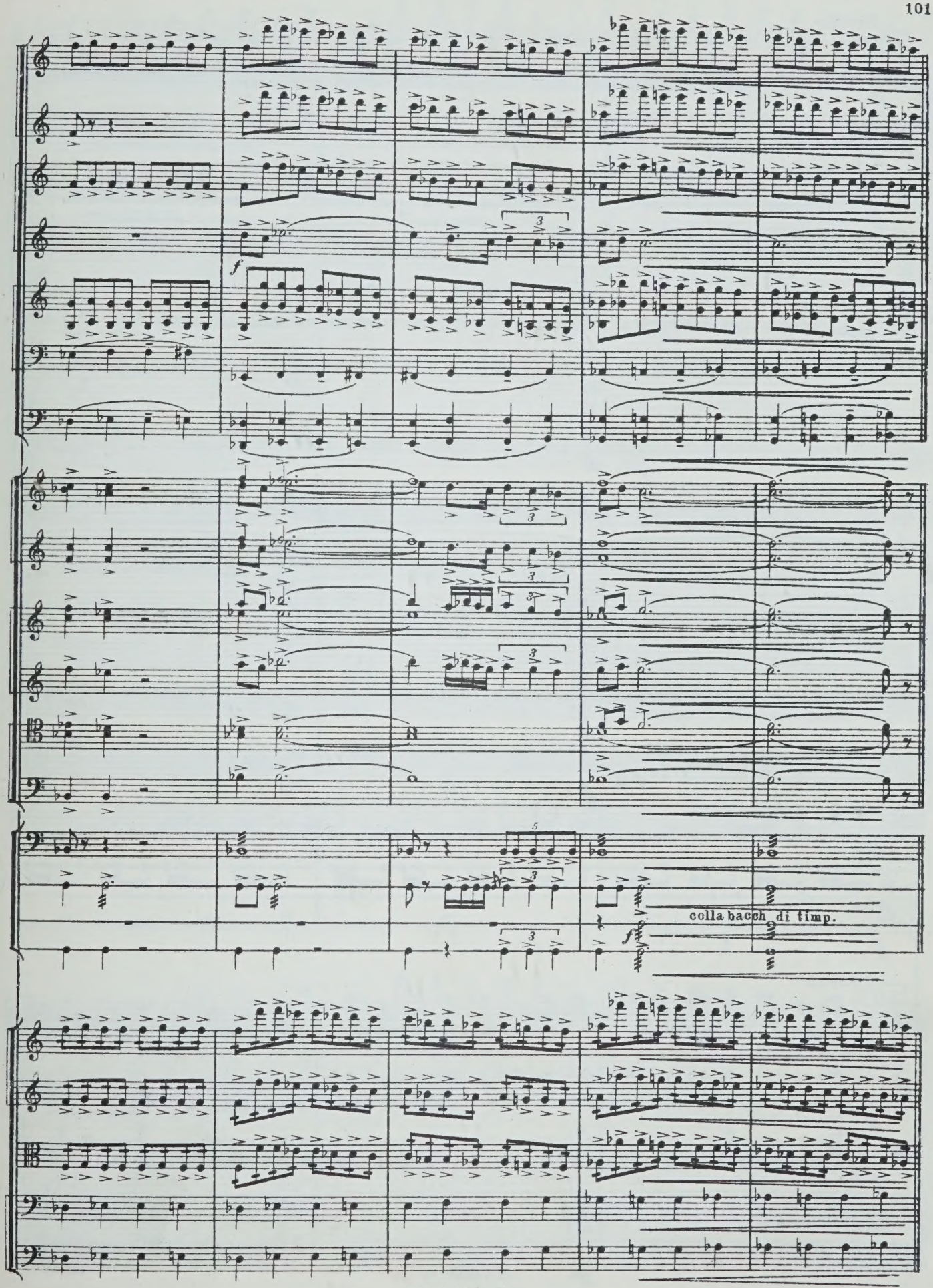

I
a2
f
III
f
a2
f
f
T-ro
Piatti
Cassa
colla bacch. di timp.
p

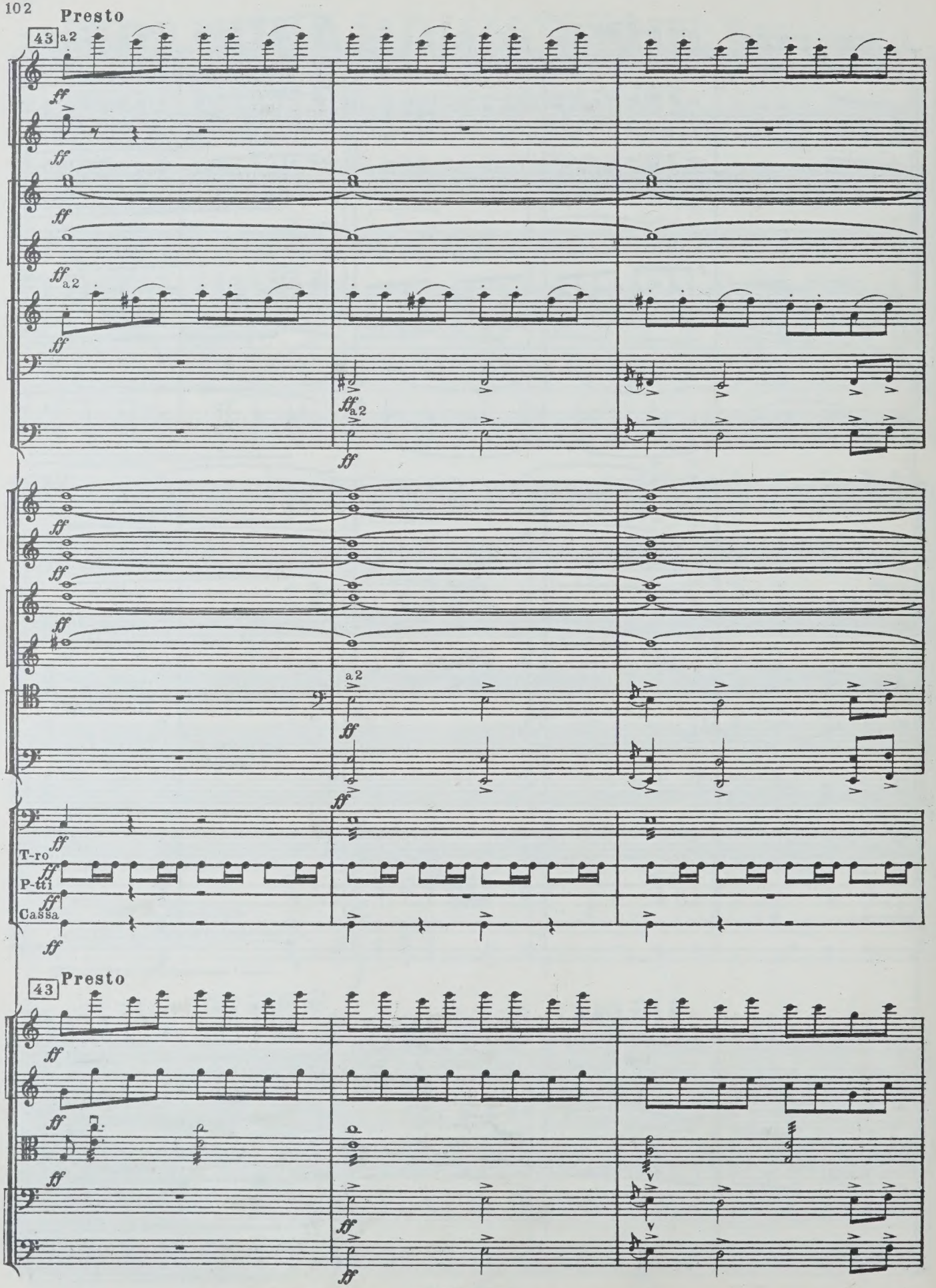

Fl. III muta in Picc.

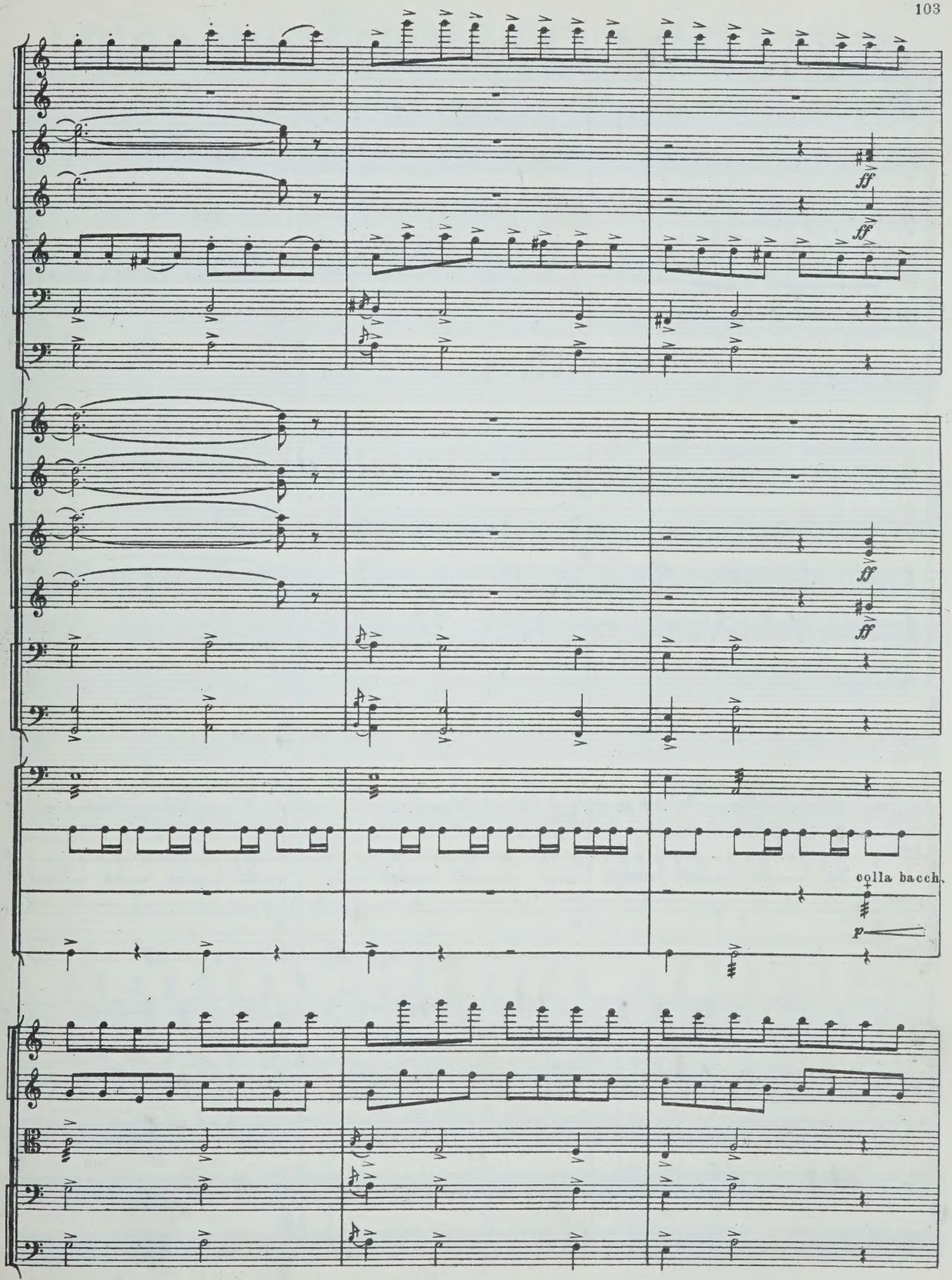

a2
T-ro
P-tti
Cassa

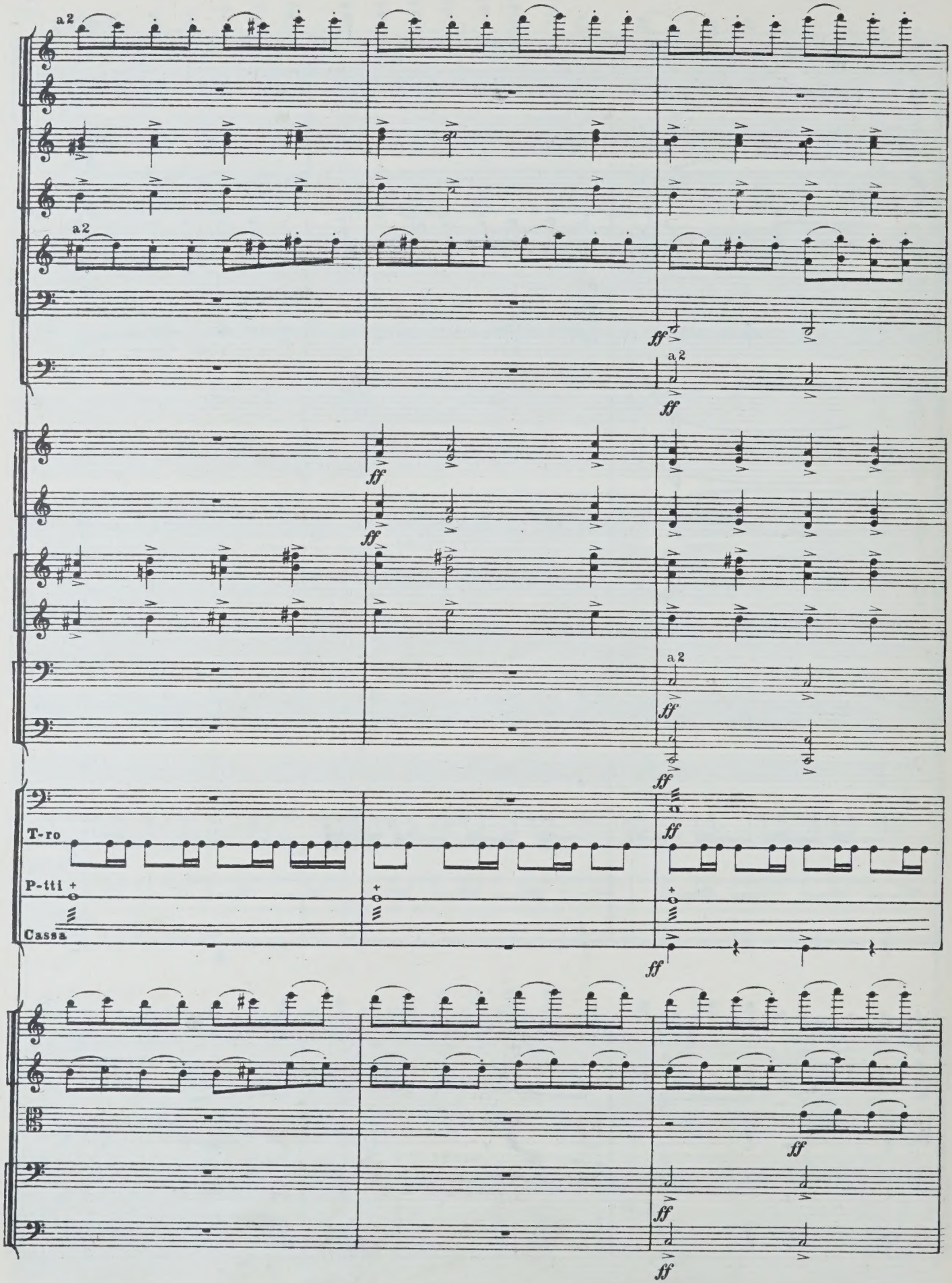

a2
42
Picc.
I
a2
f
f
f
colla bacch. di timp.
f
42

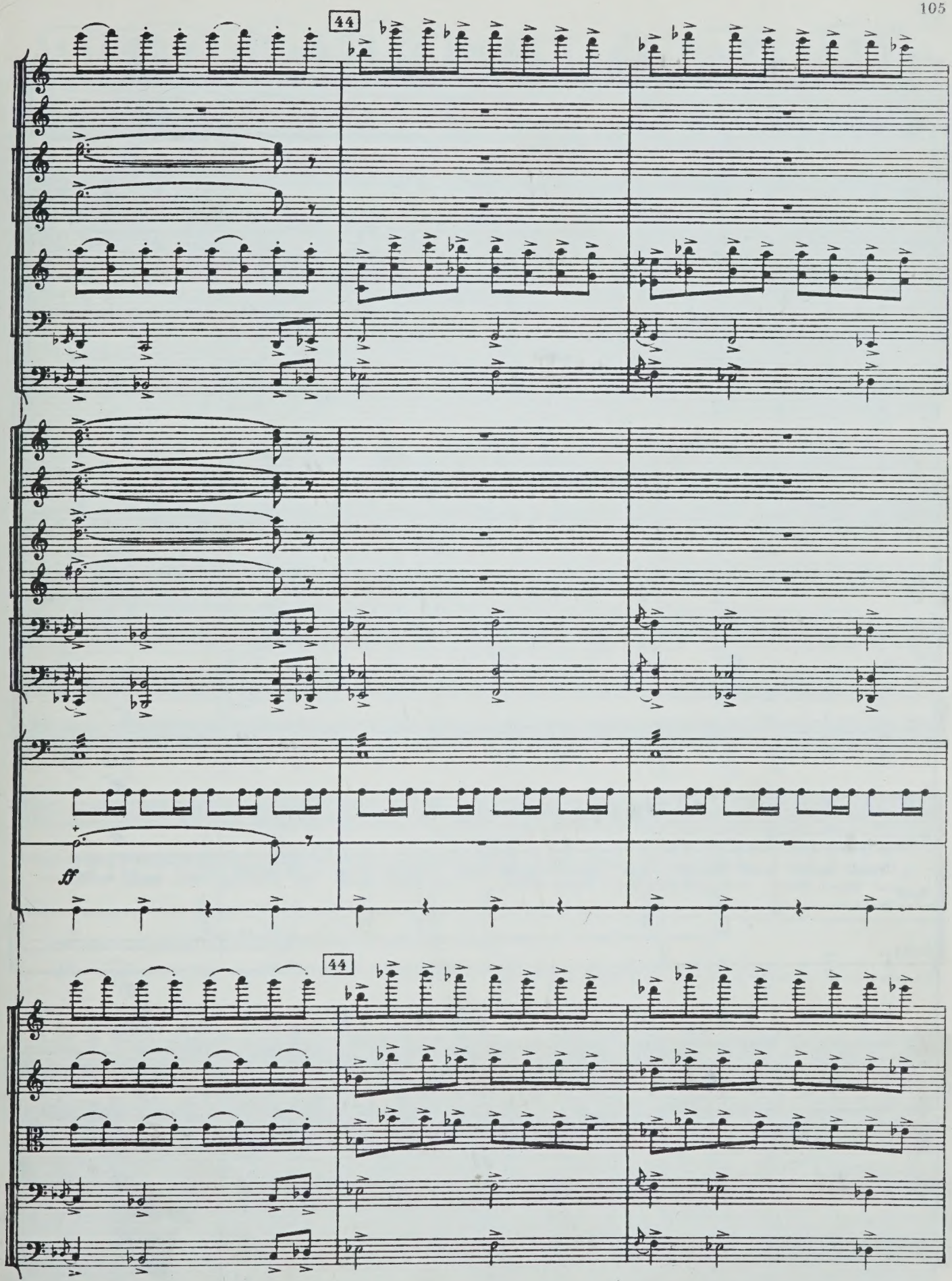

a2
a2
III
T-ro
Piatti
Cassa

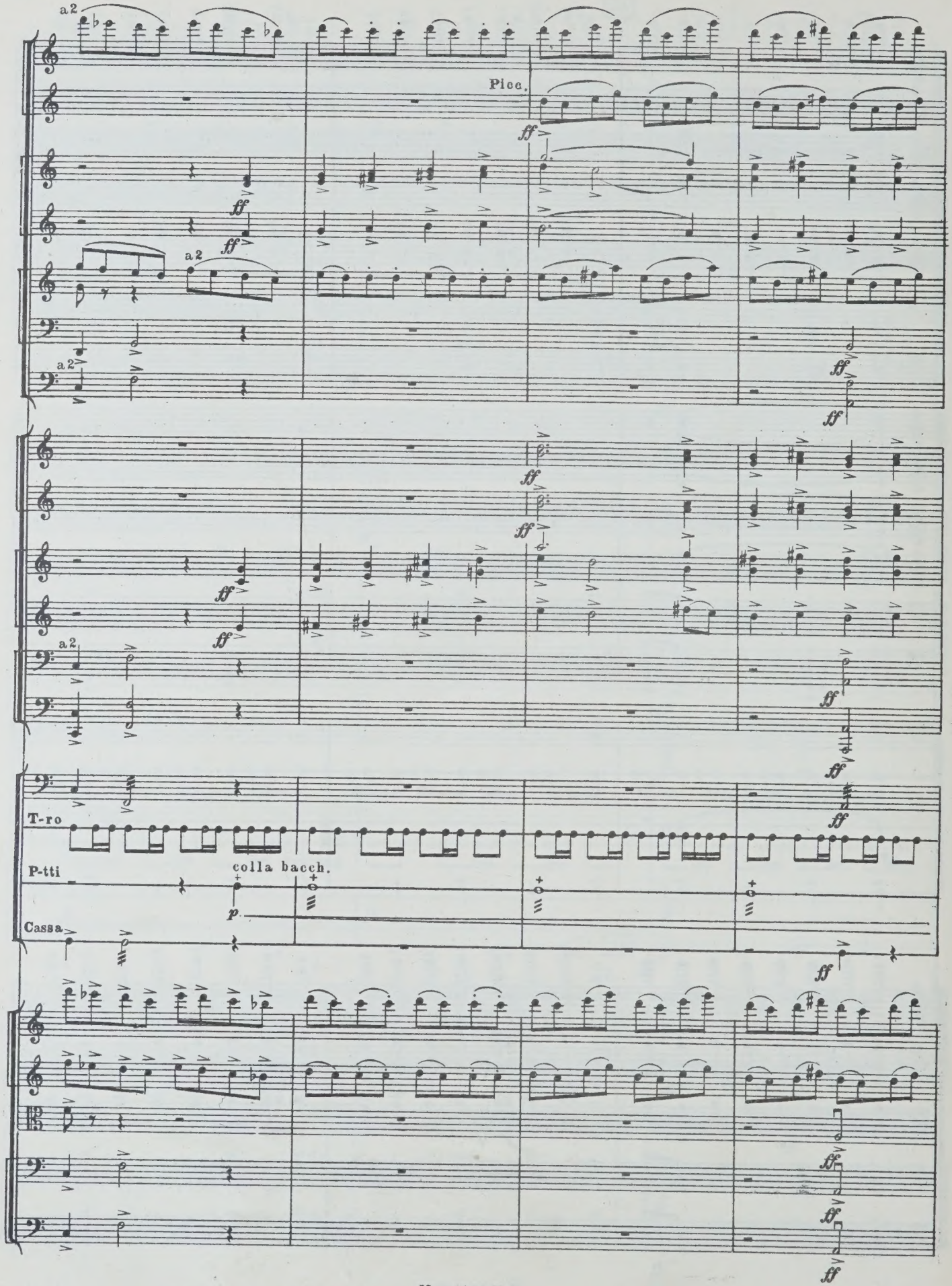

f
colla bacch. di timp.
f

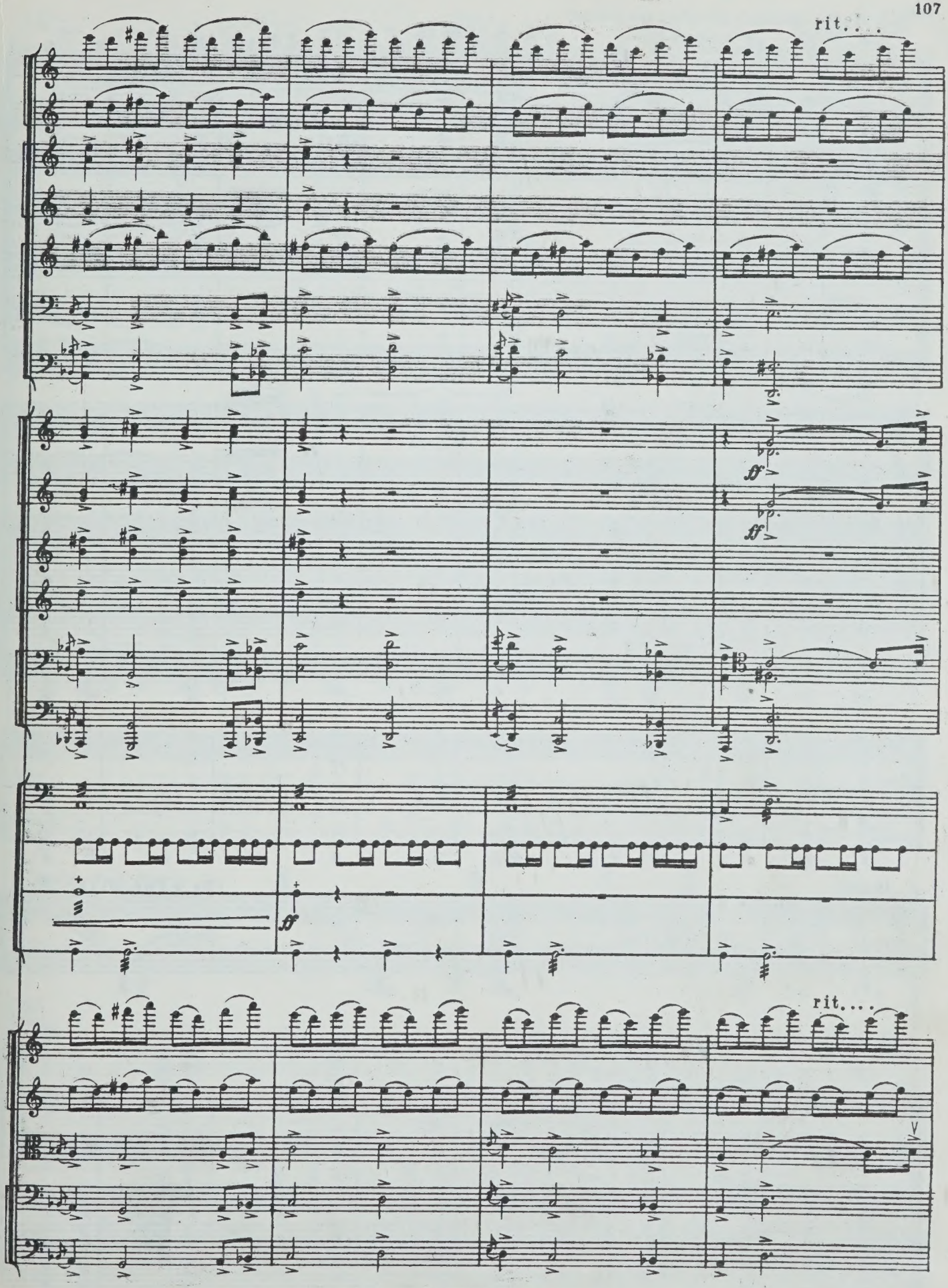

Presto
43
a2
ff
T-ro
P-tti
Cassa
Presto
43


ff
ff
ff
ff
colla bacch.
p


a2
a2
ff
a2
ff
ff
ff
a2
ff
ff
T-ro
P-tti
Cassa
ff
ff
ff
ff
ff


44
ff
44


a2
Picc.
ff
a2
ff
a2
ff
ff
ff
ff
a2
ff
ff
T-ro
P-tti
colla bacch.
p
Cassa
ff
ff
ff
ff
ff


rit....
ff
ff
ff
rit....

45 Meno mosso (Allegro-maestoso)

a2

ff

ff

ff

ff

ff

T-ro

P-tti

Cassa ff ff

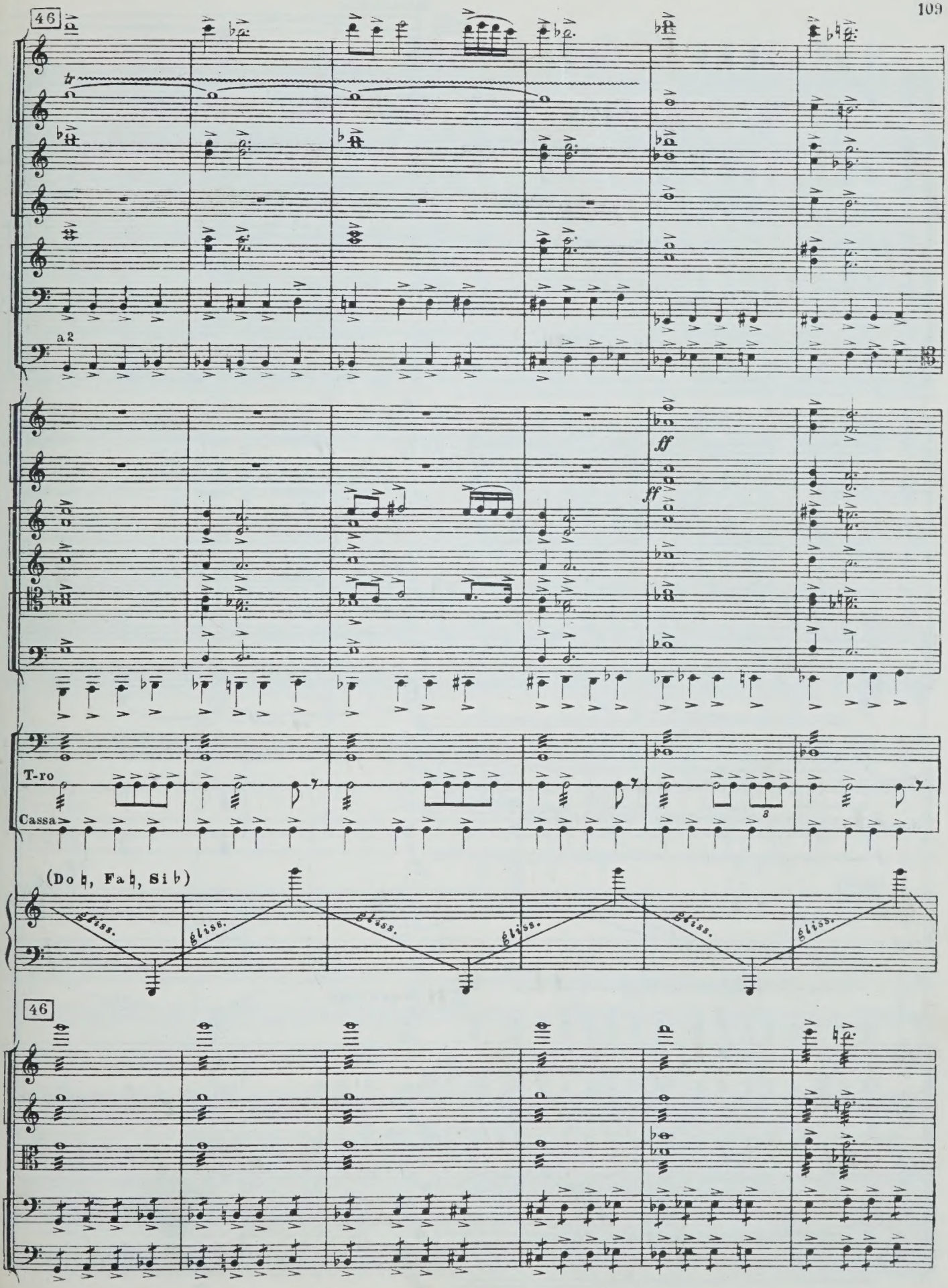
(Sib)

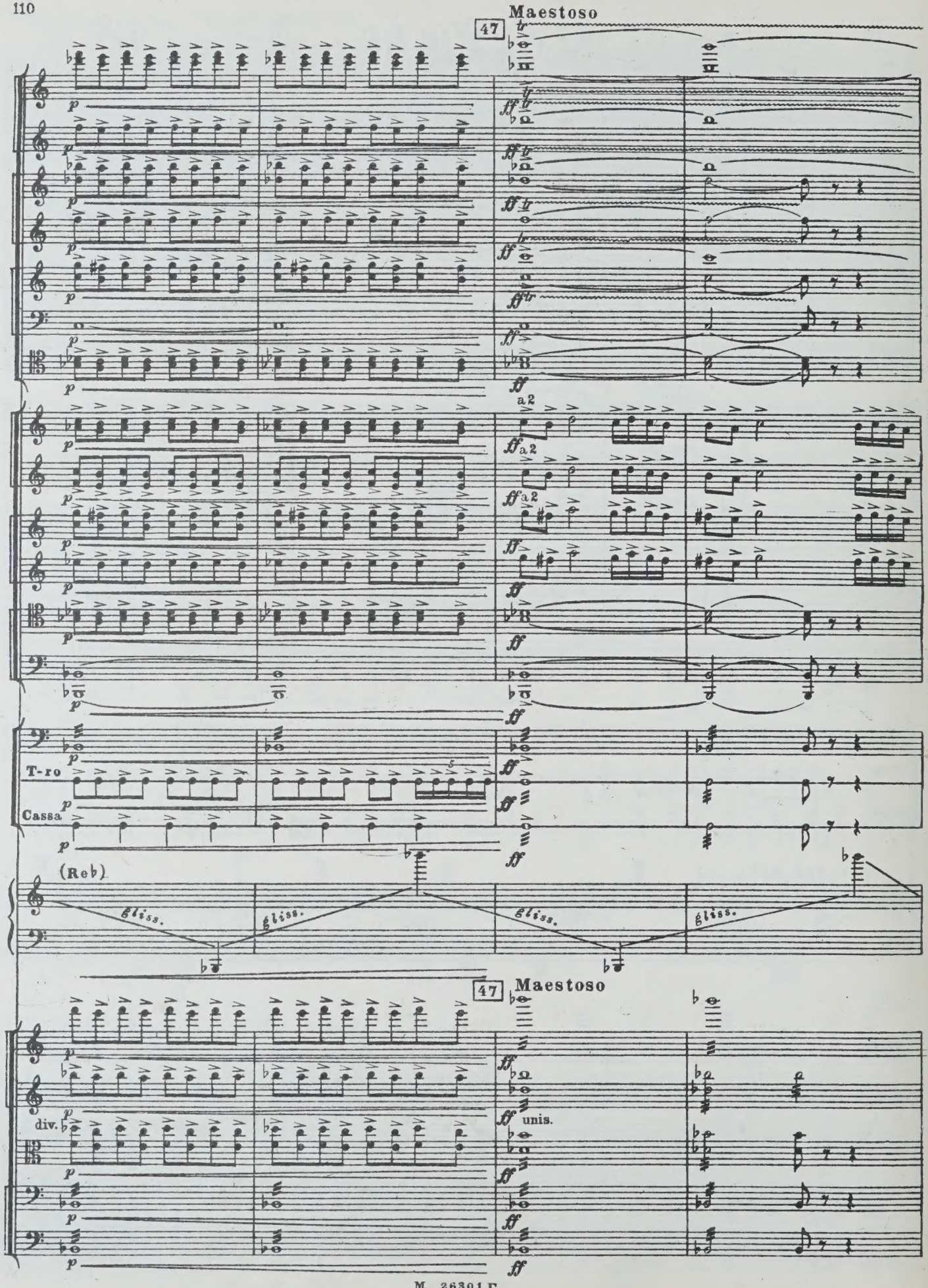
Arpa ff gliss. gliss. gliss. (Do#, Fa#, Si♮) gliss. gliss. (Do♭, Fa♮, Si♭) gliss. gliss. (Do #, Fa#, Si♮) gliss.

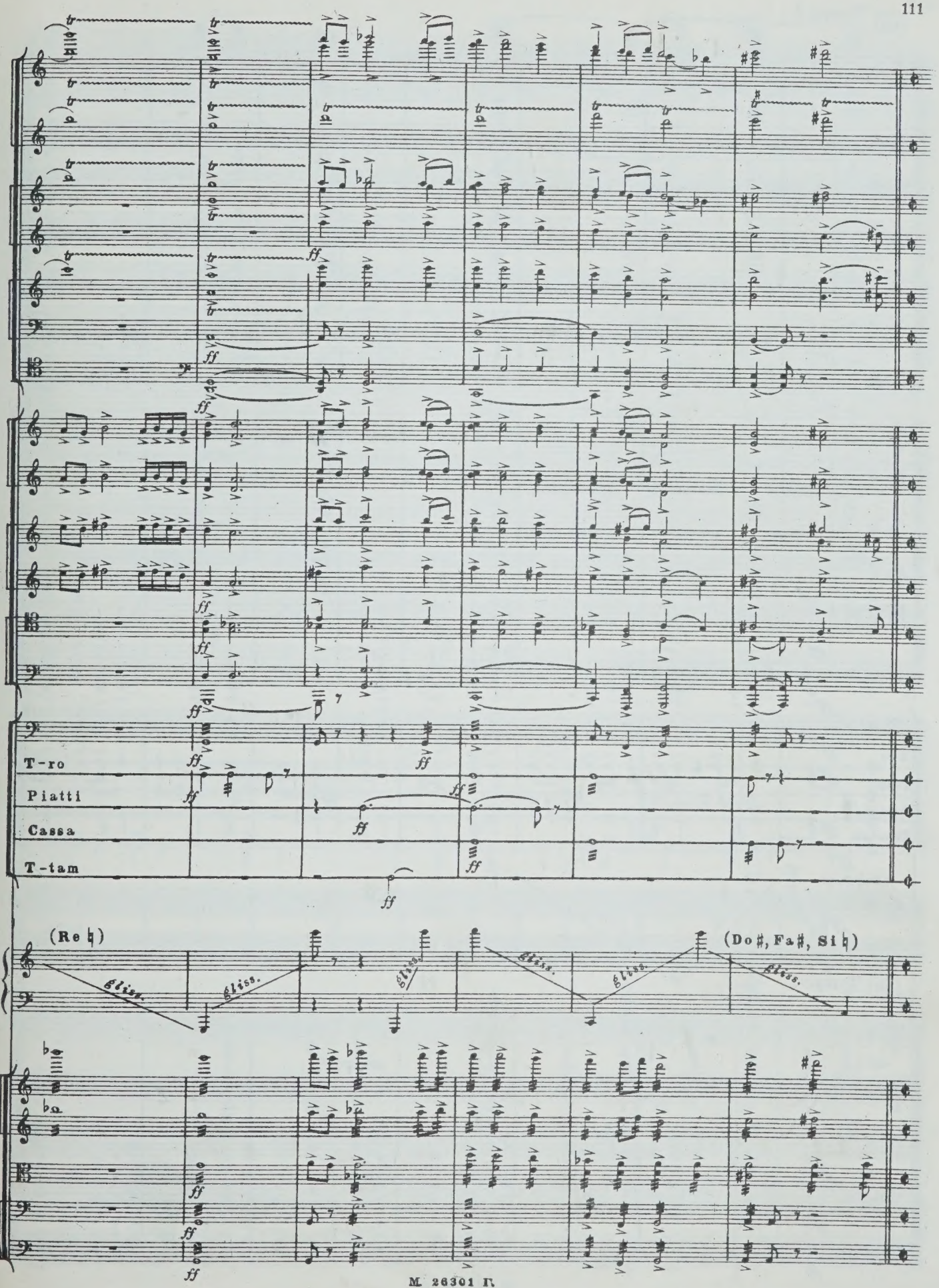
8 8 8 8

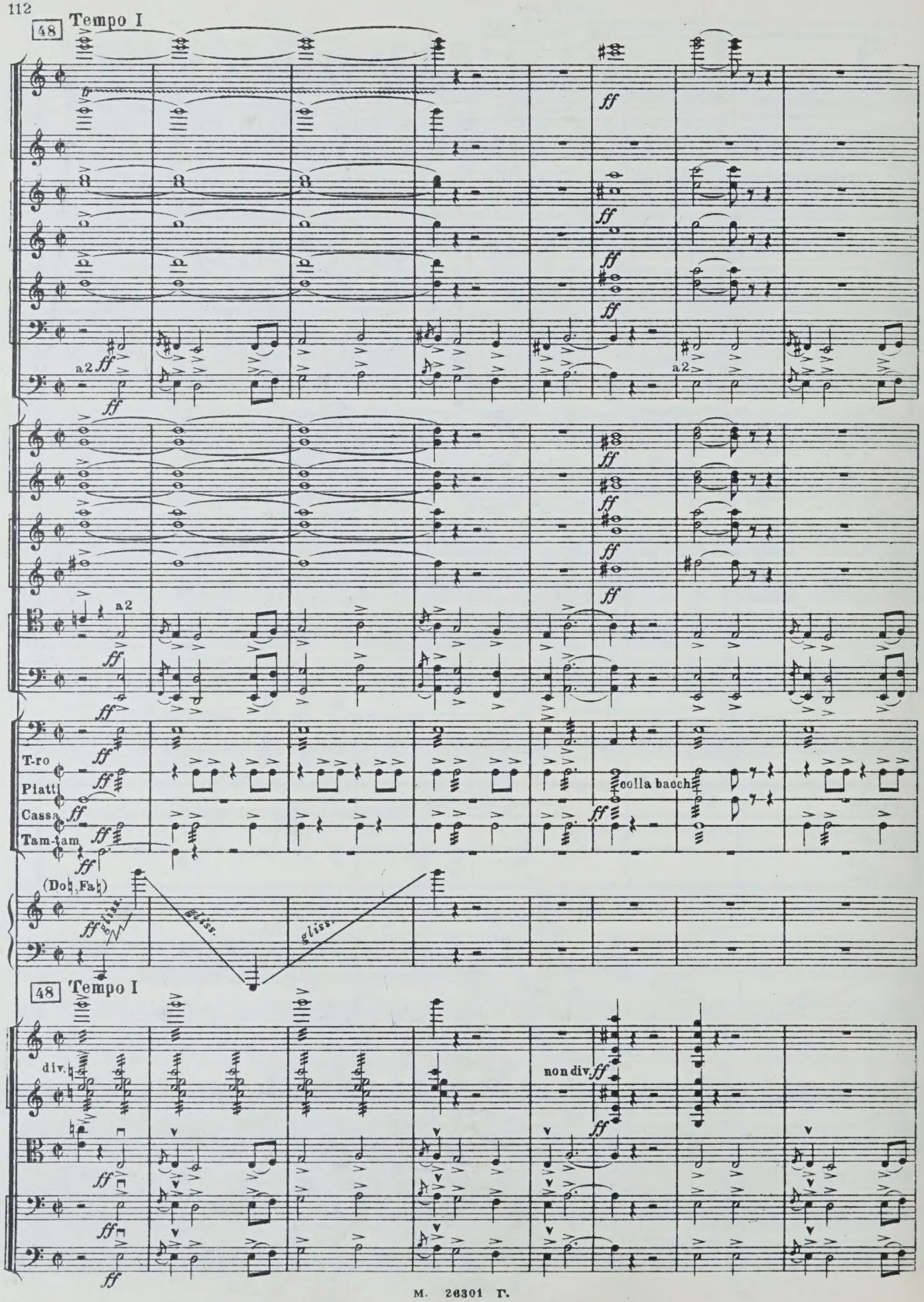
45 Meno mosso (Allegro-maestoso)

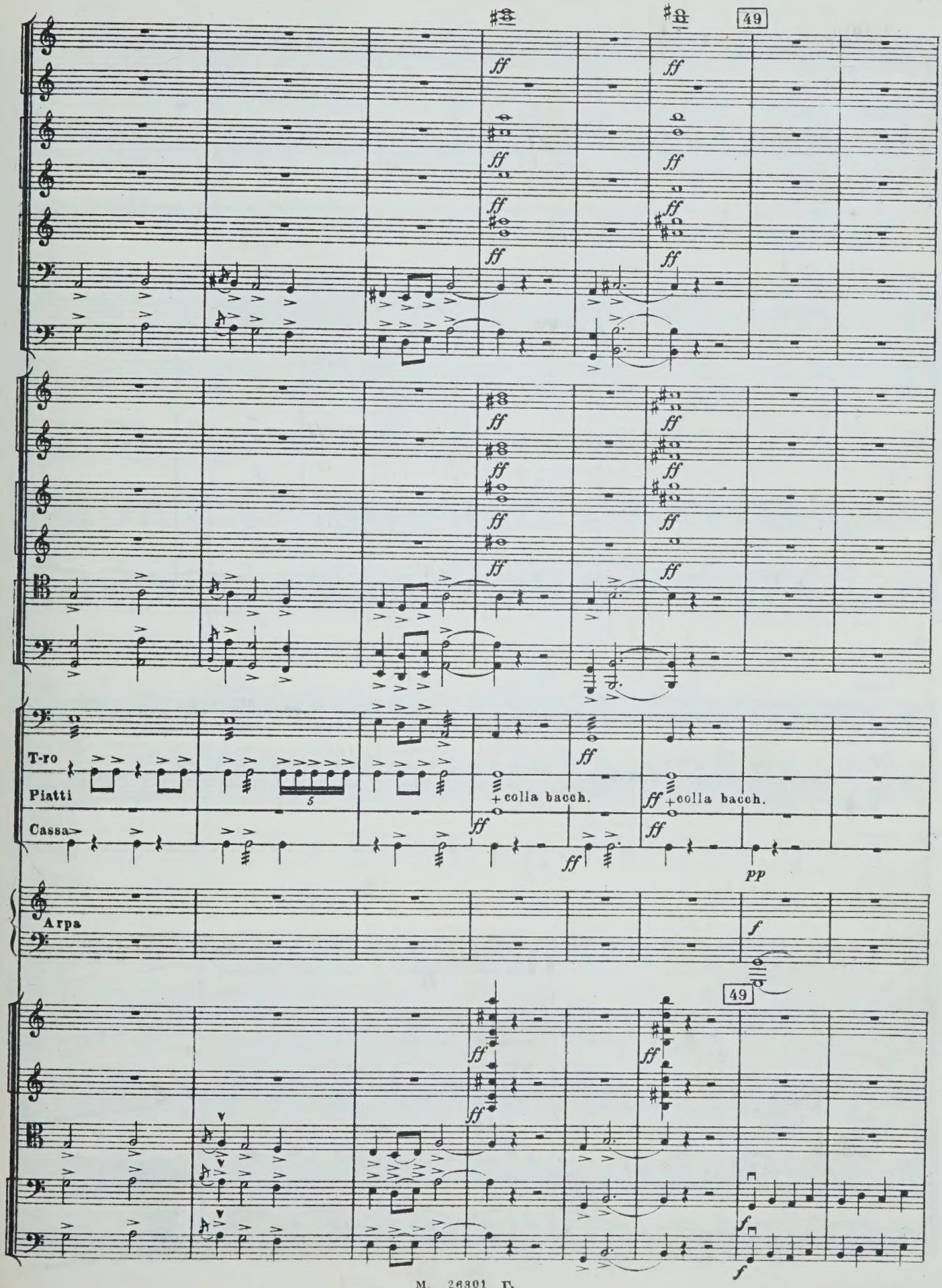
5 5 5

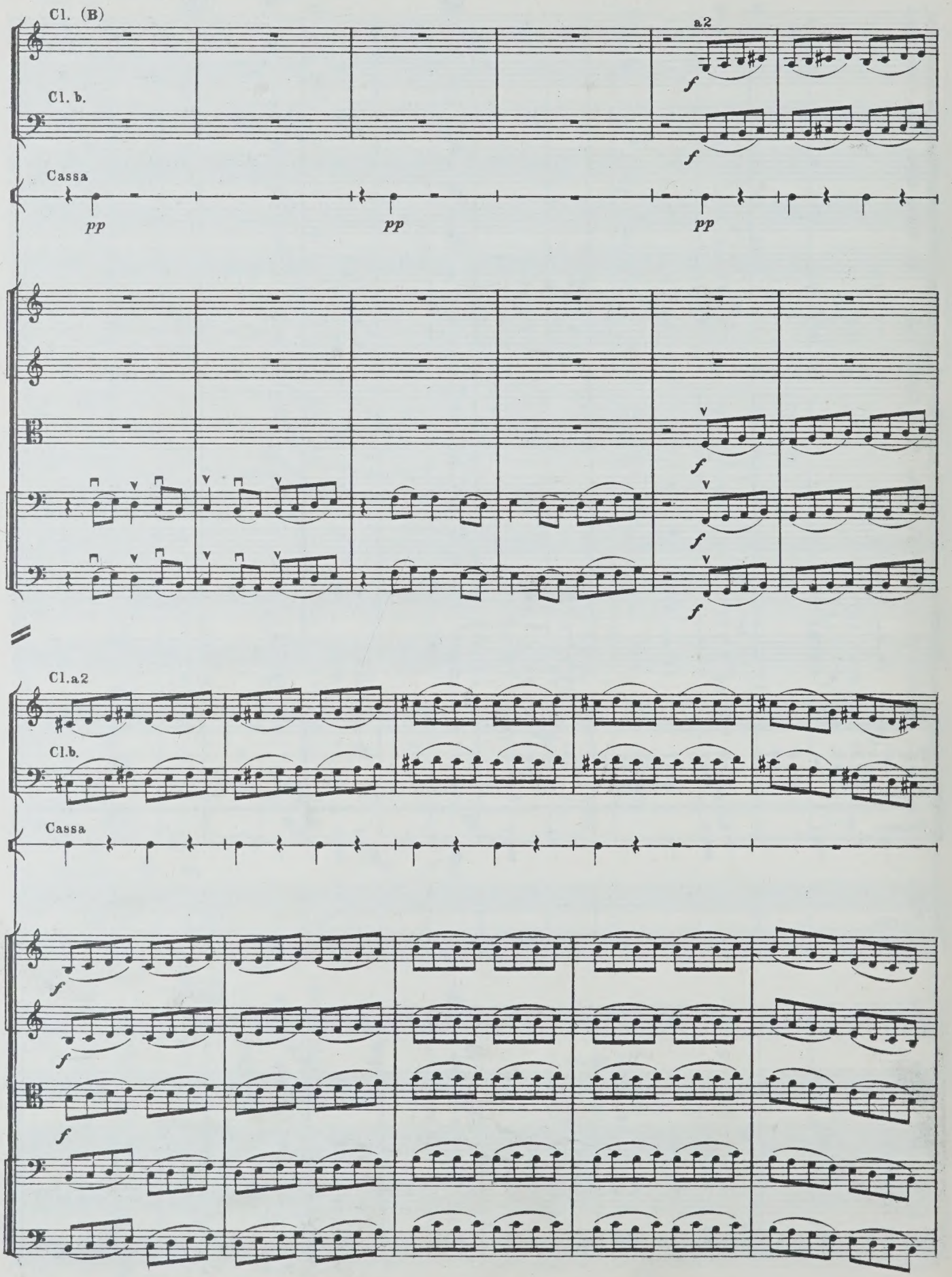

46
a 2
ff
ff
T-ro
Cassa
(Do ♭, Fa ♭, Si ♭)
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
46

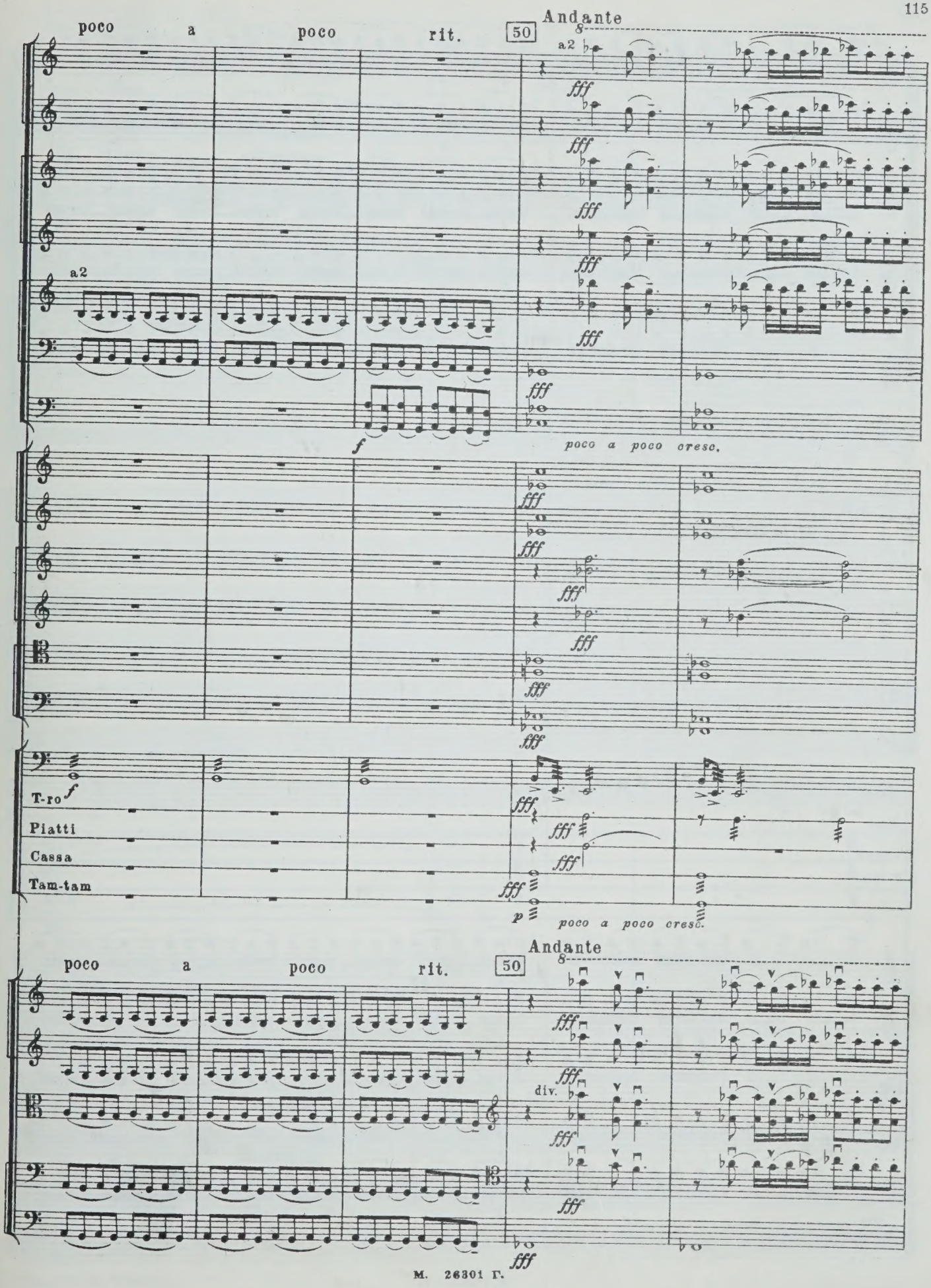

Maestoso
47
a2
T-ro
Cassa
(Reb)
gliss.
gliss.
gliss.
gliss.
Maestoso
47
div.
unis.

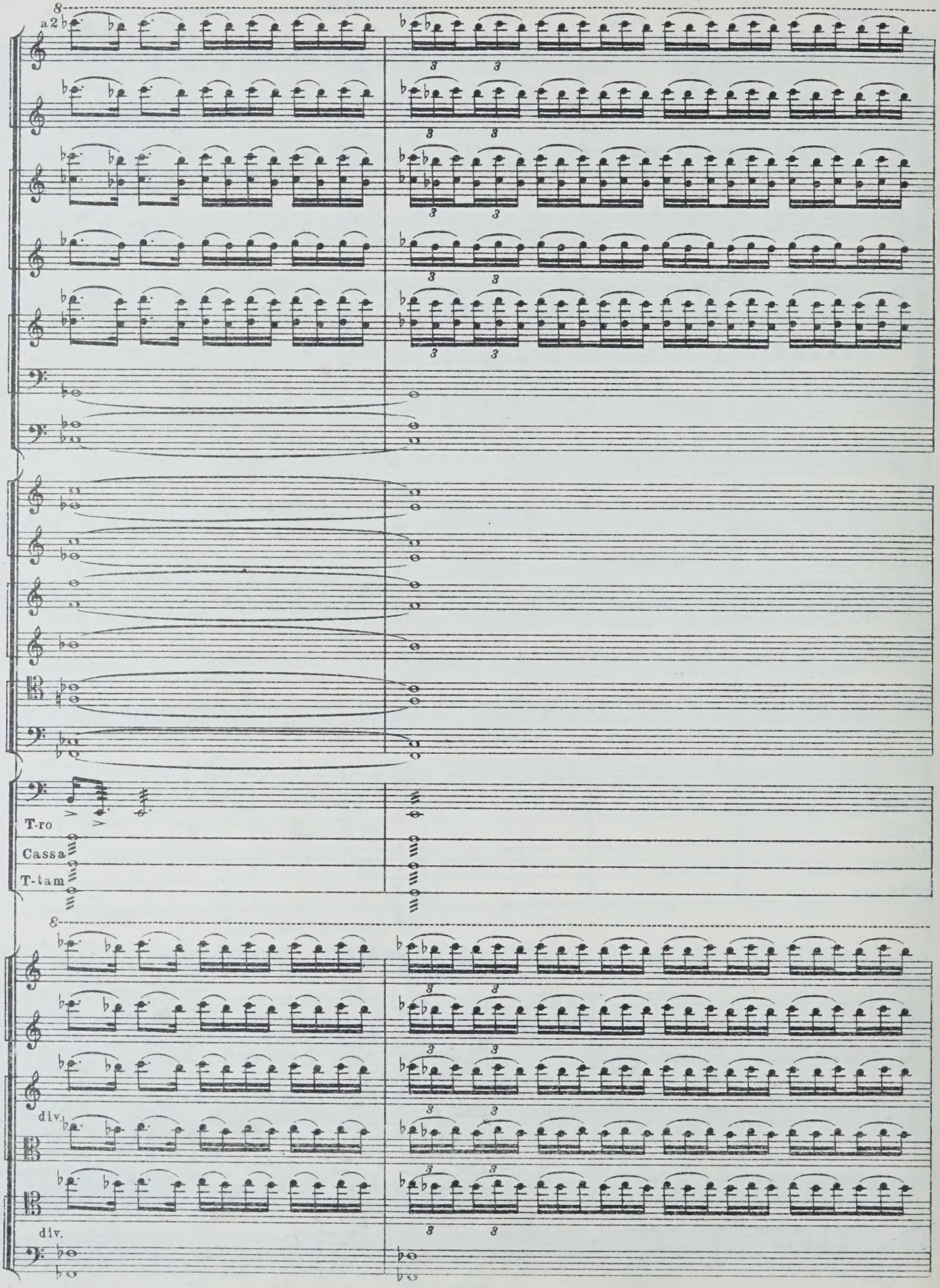

T-ro
Piatti
Cassa
T-tam
(Re ♮)
(Do♯, Fa♯, Si ♮)
gliss.

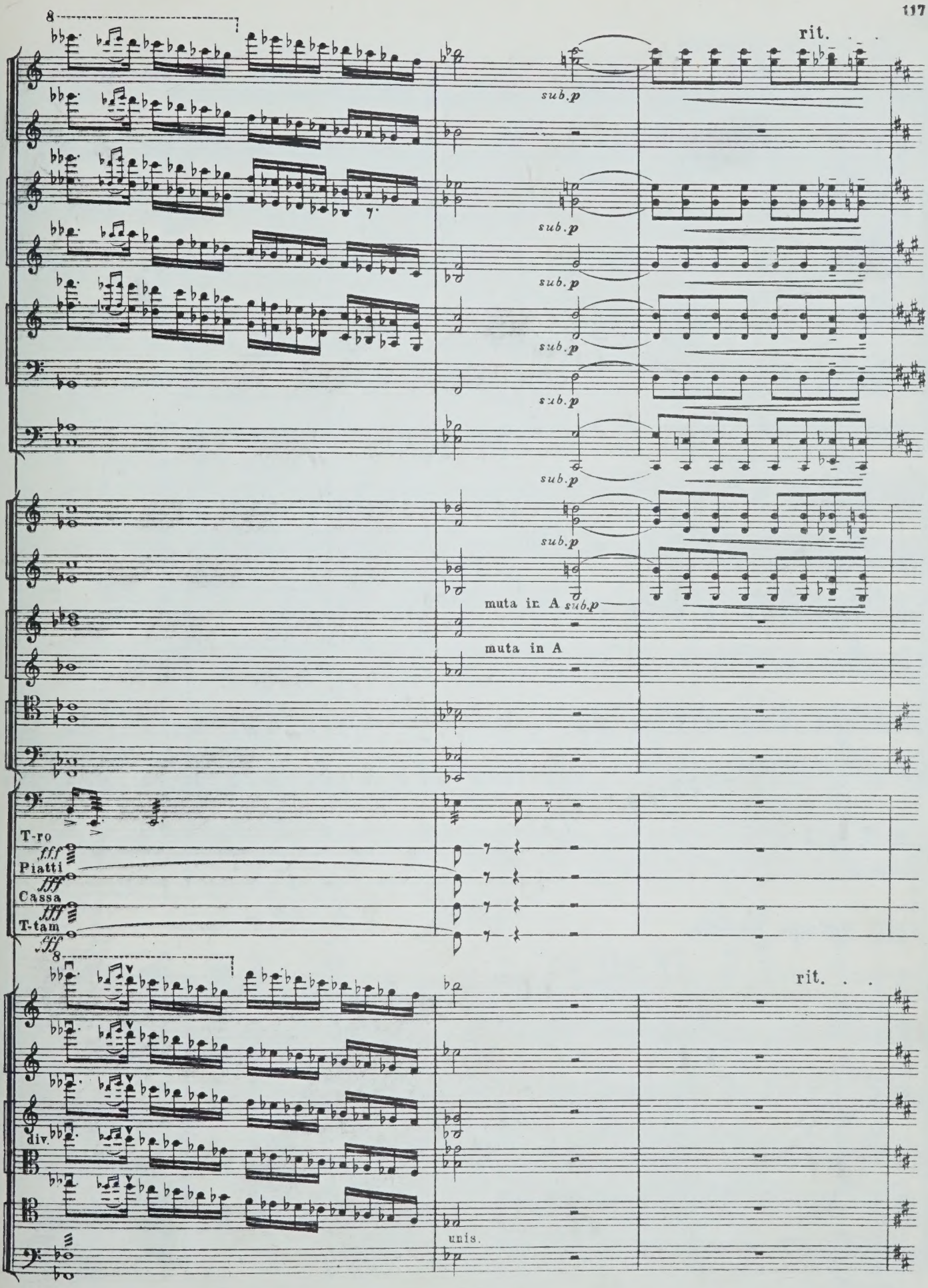

48
Tempo I
a2
a2
a2
T-ro
Piatti
Cassa
Tam-tam
colla bacch.
(Do♮, Fa♮)
gliss.
gliss.
gliss.
48
Tempo I
div.
non div.


49
ff
T-ro
Piatti
Cassa
5
+colla bacch.
+colla bacch.
pp
Arpa
f
49
f

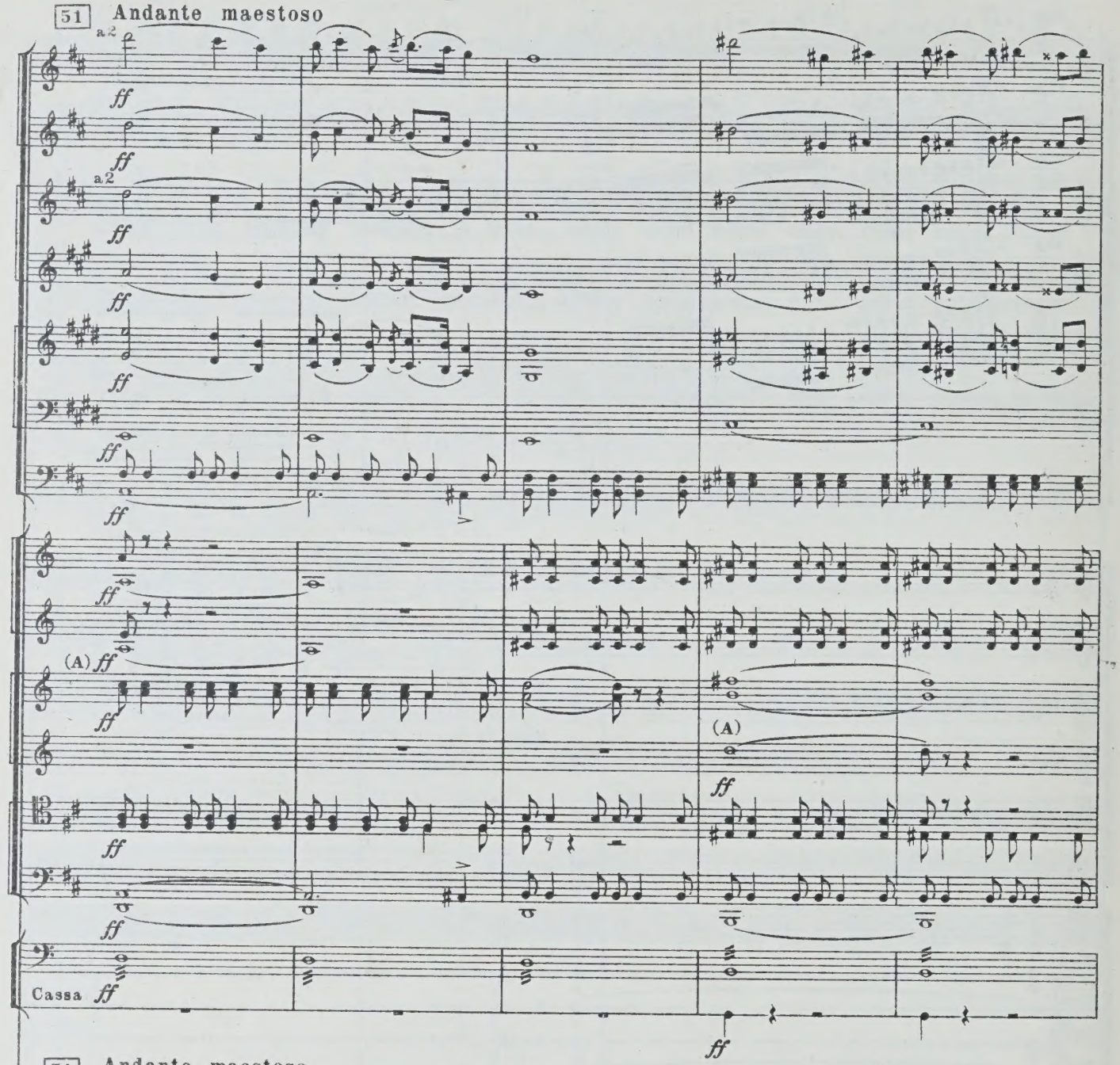

Cl. (B)
a2
Cl. b.
Cassa
pp
pp
pp
f
f
f
f
f
Cl.a2
Cl.b.
Cassa
f
f
f


poco a poco rit.
50
Andante
a2
fff
a2
f
poco a poco cresc.
T-ro
Piatti
Cassa
Tam-tam
p
poco a poco cresc.
poco a poco rit.
50
Andante
div.

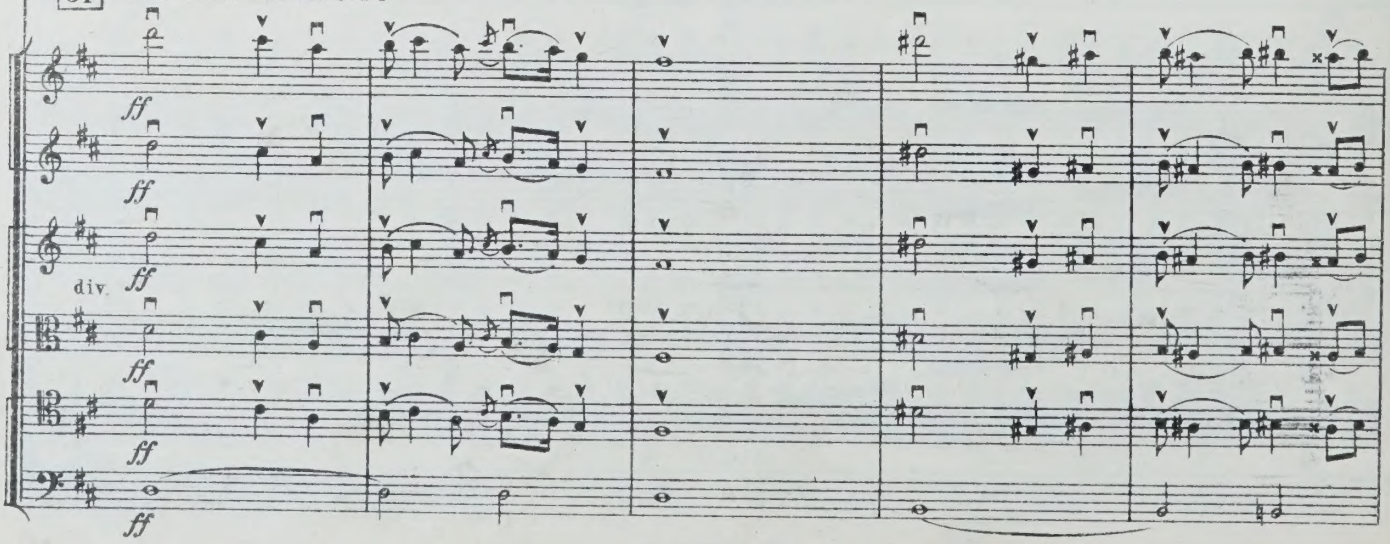

8
a2
T-ro
Cassa
T-tam
8
div.
div.

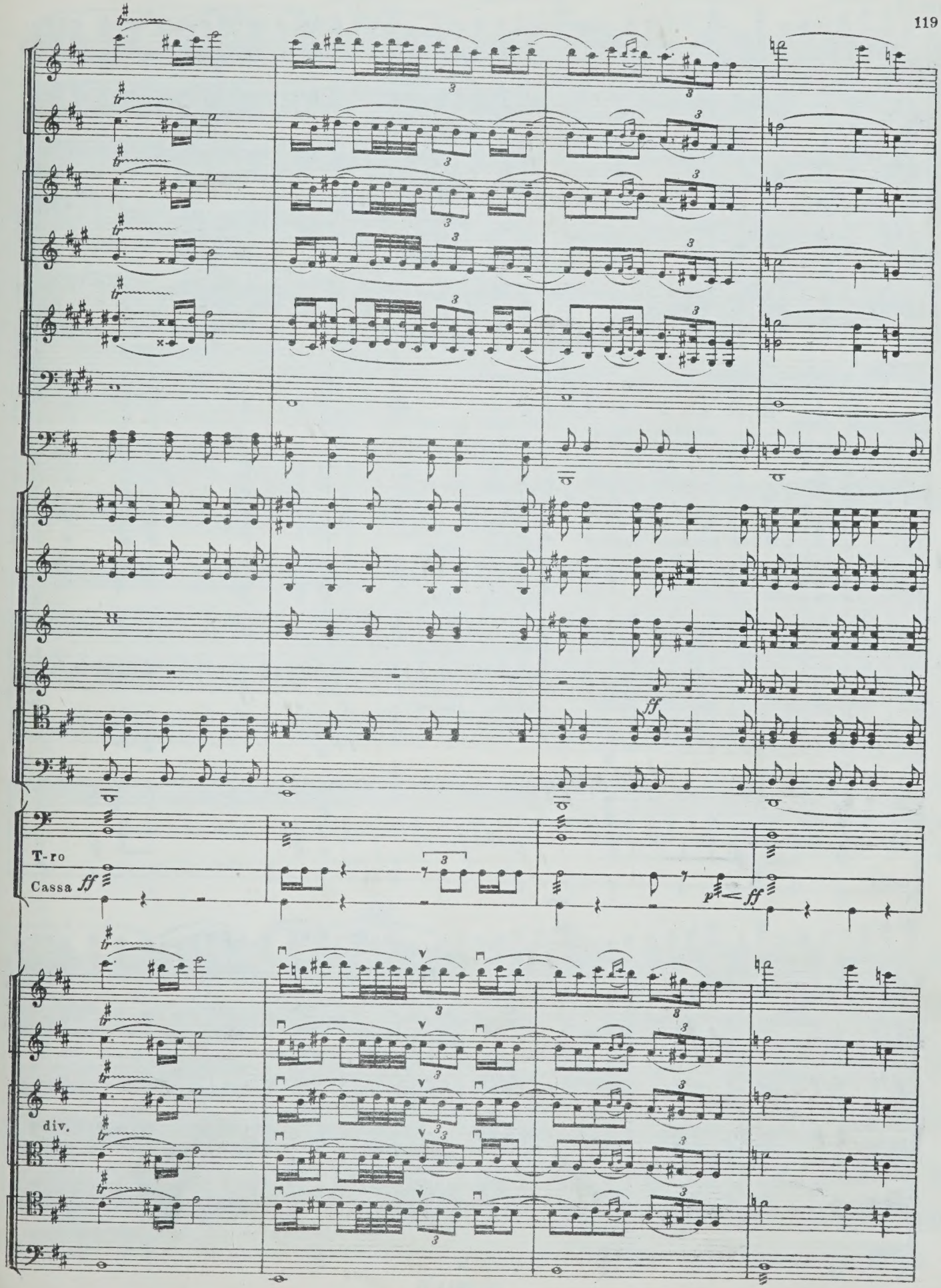

8
rit.
sub.p
sub.p
sub.p
sub.p
sub.p
sub.p
muta in A
sub.p
muta in A
T-ro
fff
Piatti
fff
Cassa
fff
T-tam
fff
8
rit.
div.
unis.

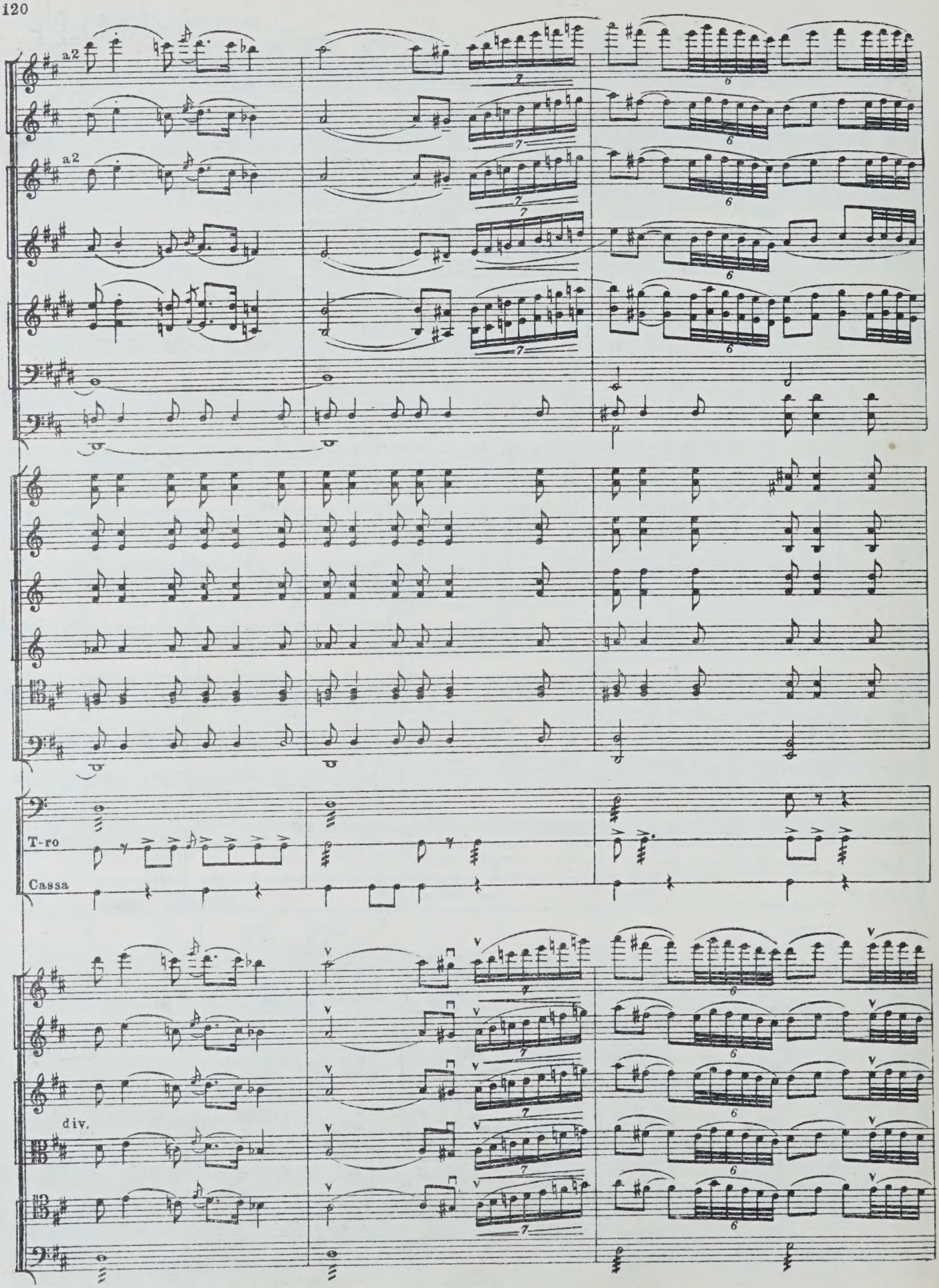
51 Andante maestoso

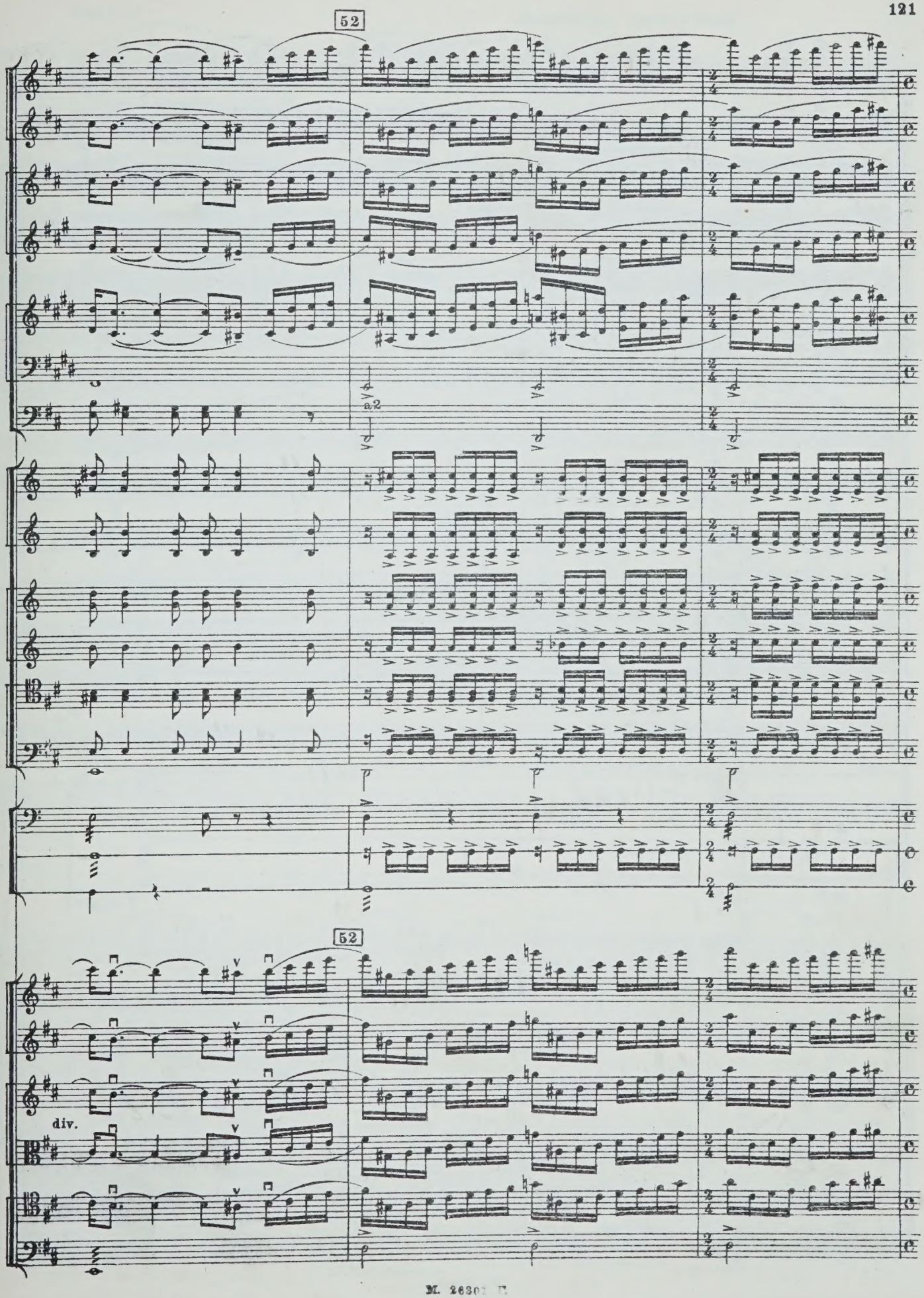


51 Andante maestoso

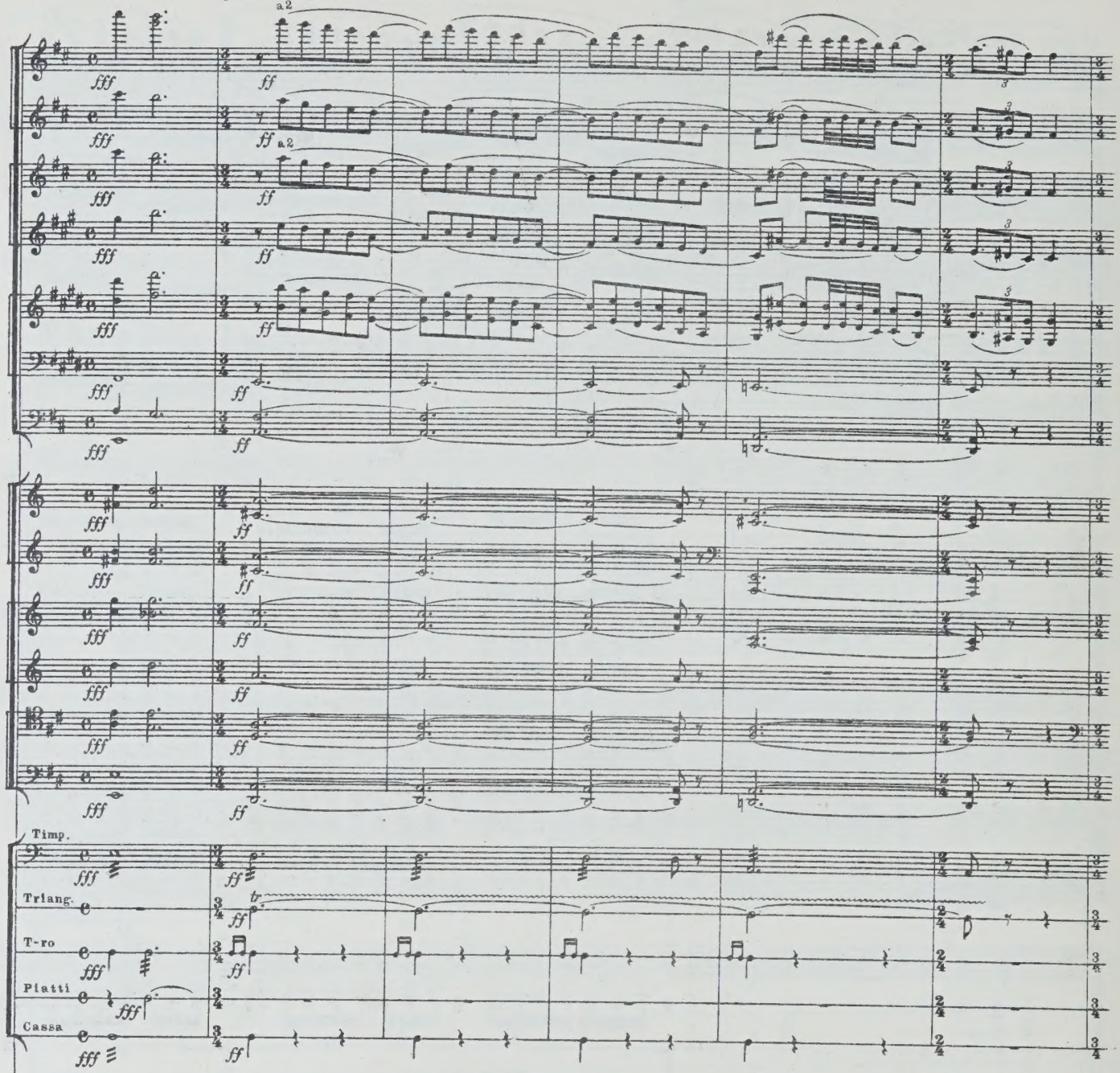



T-ro
Cassa ff
ff
p ff
div.

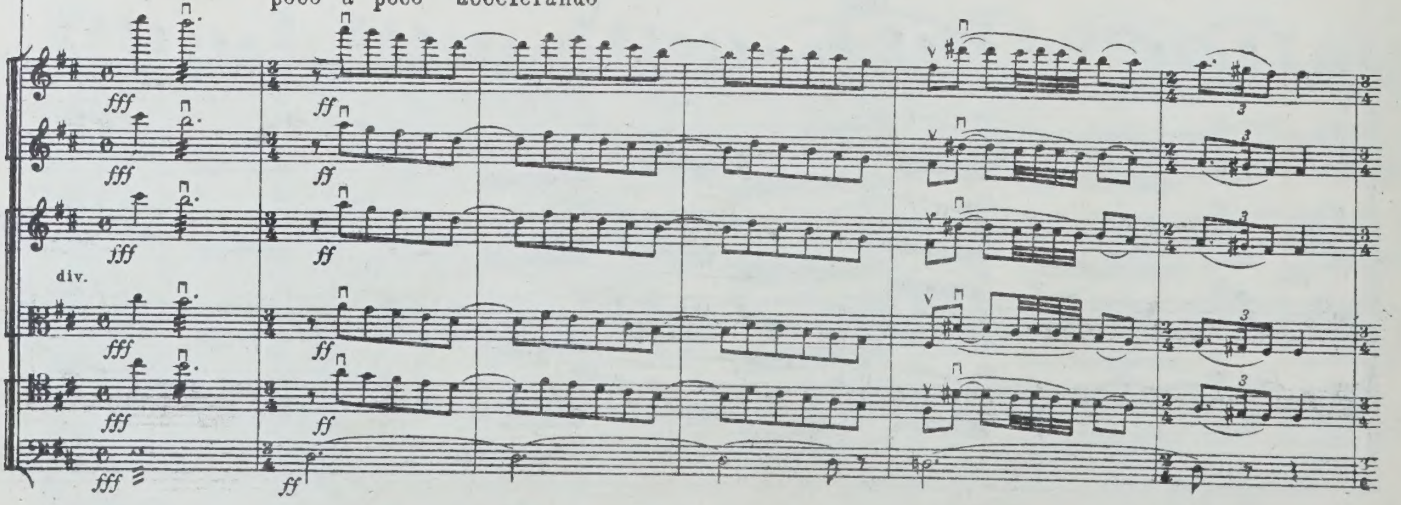

a2
a2
T-ro
Cassa
div.


52
a2
52
div.

poco a poco accelerando



poco a poco accelerando



Tempo I

a2

C. ingl. muta in Ob. III

I, II

III, IV

Muta in B.

Muta in B.

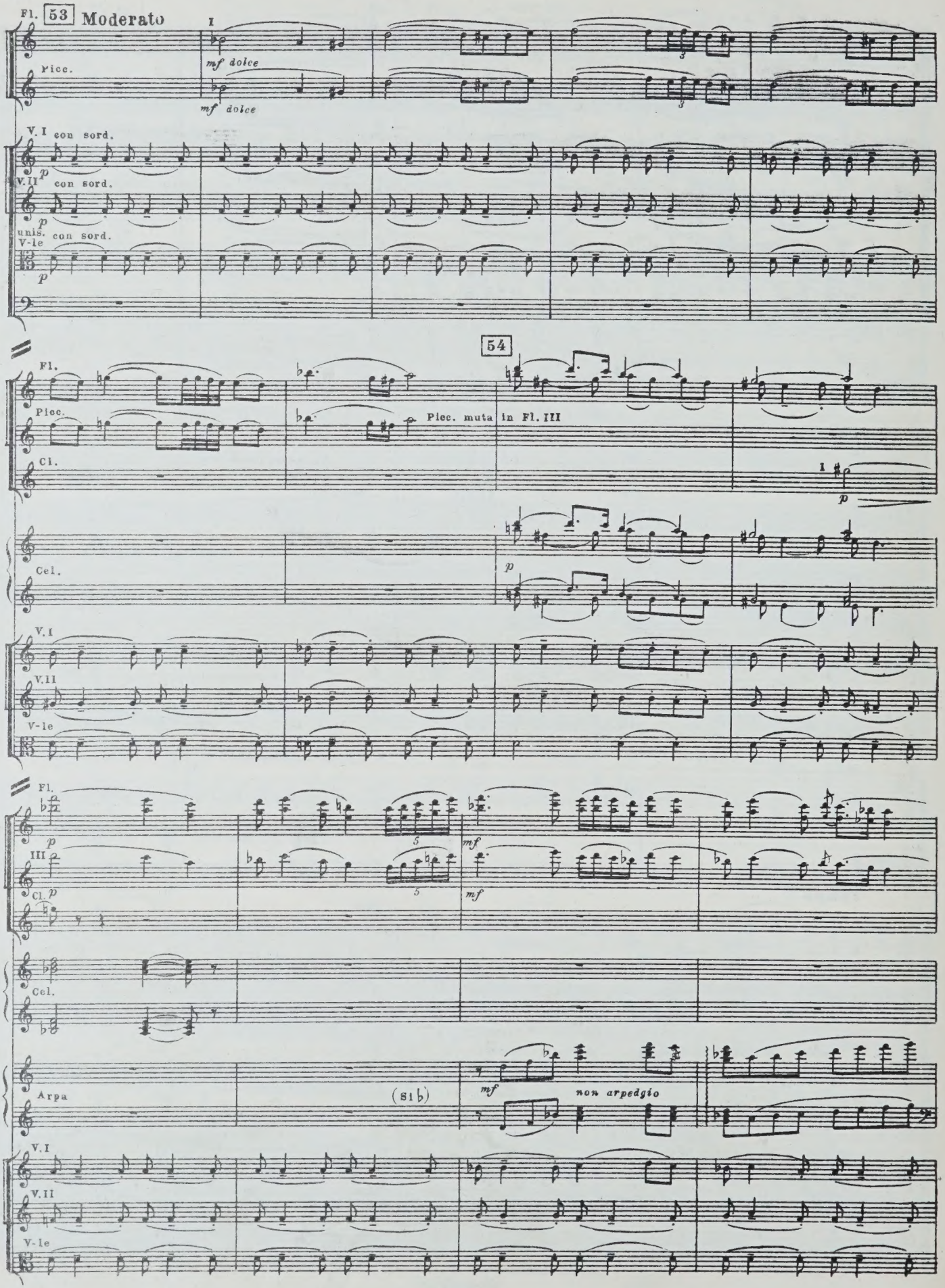
T-ro

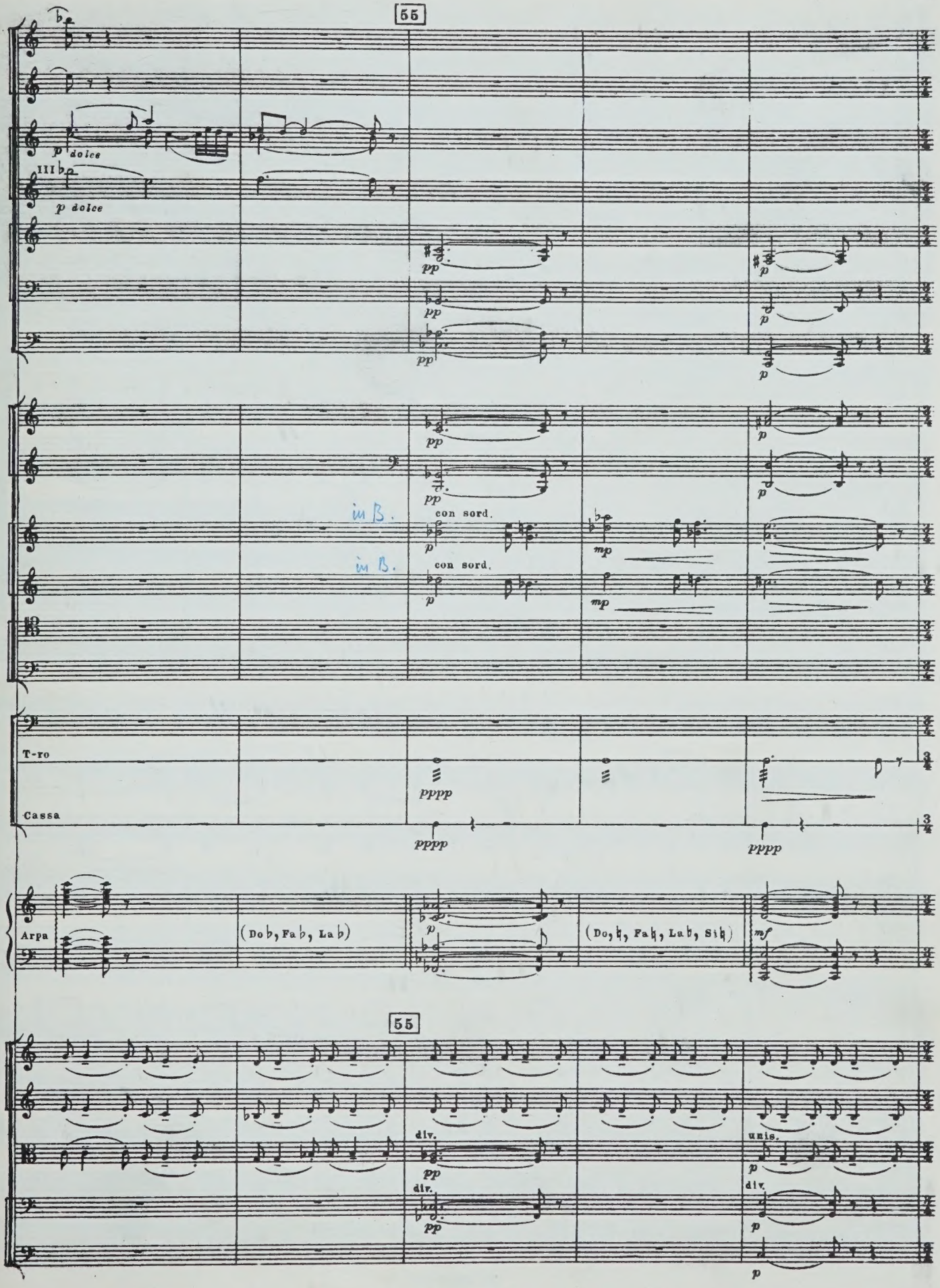
Cassa

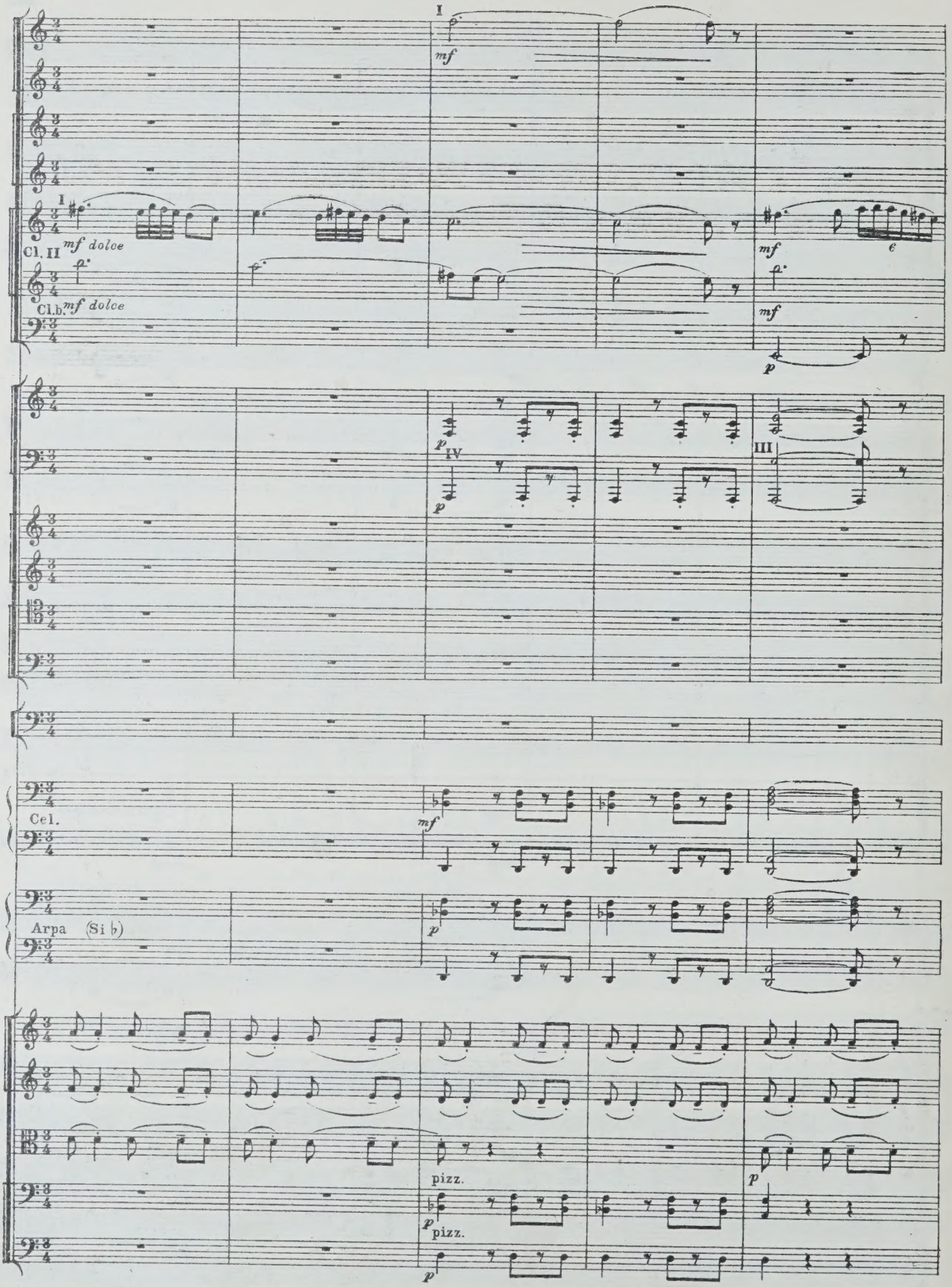
Tempo I

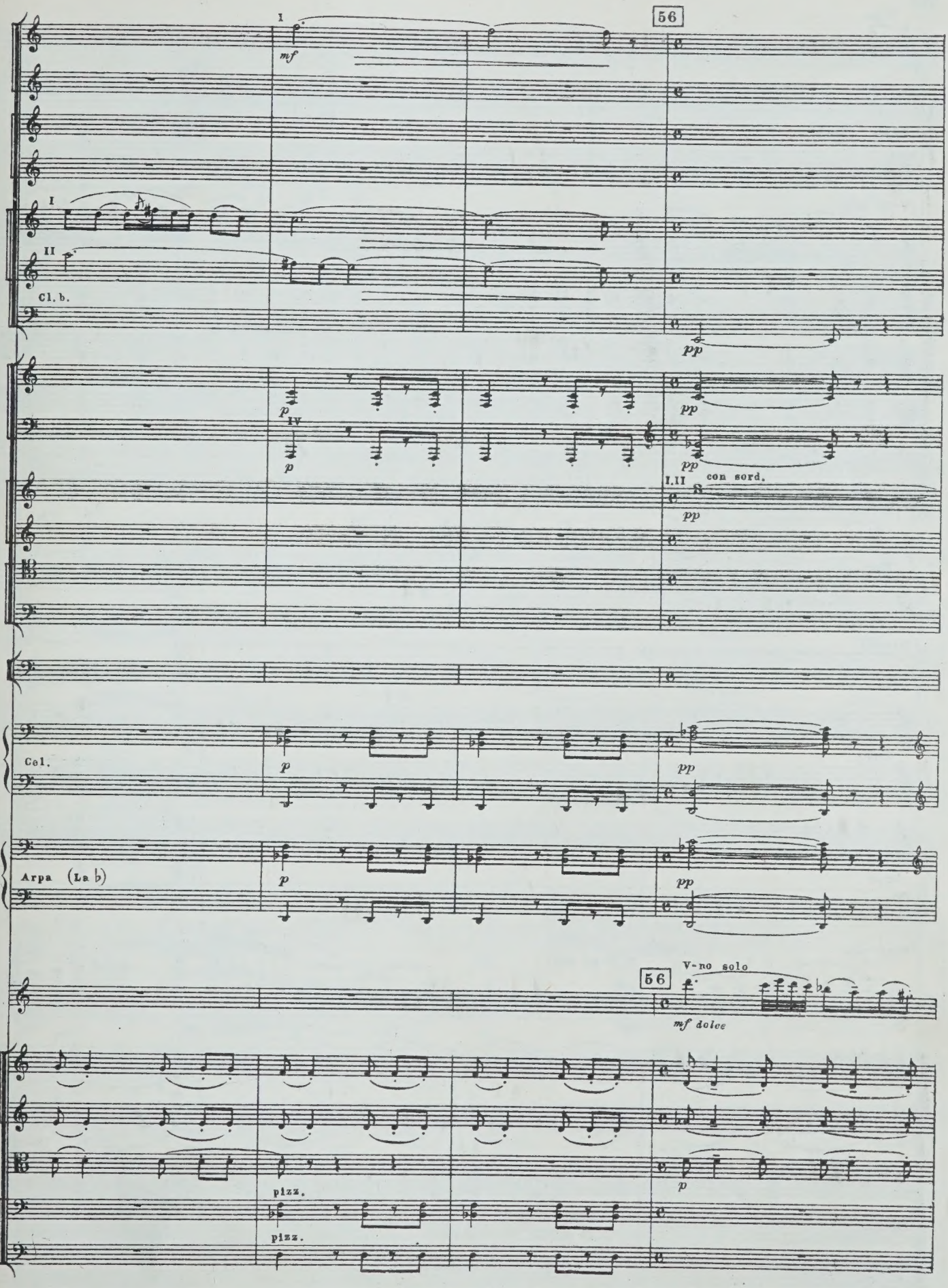
div.

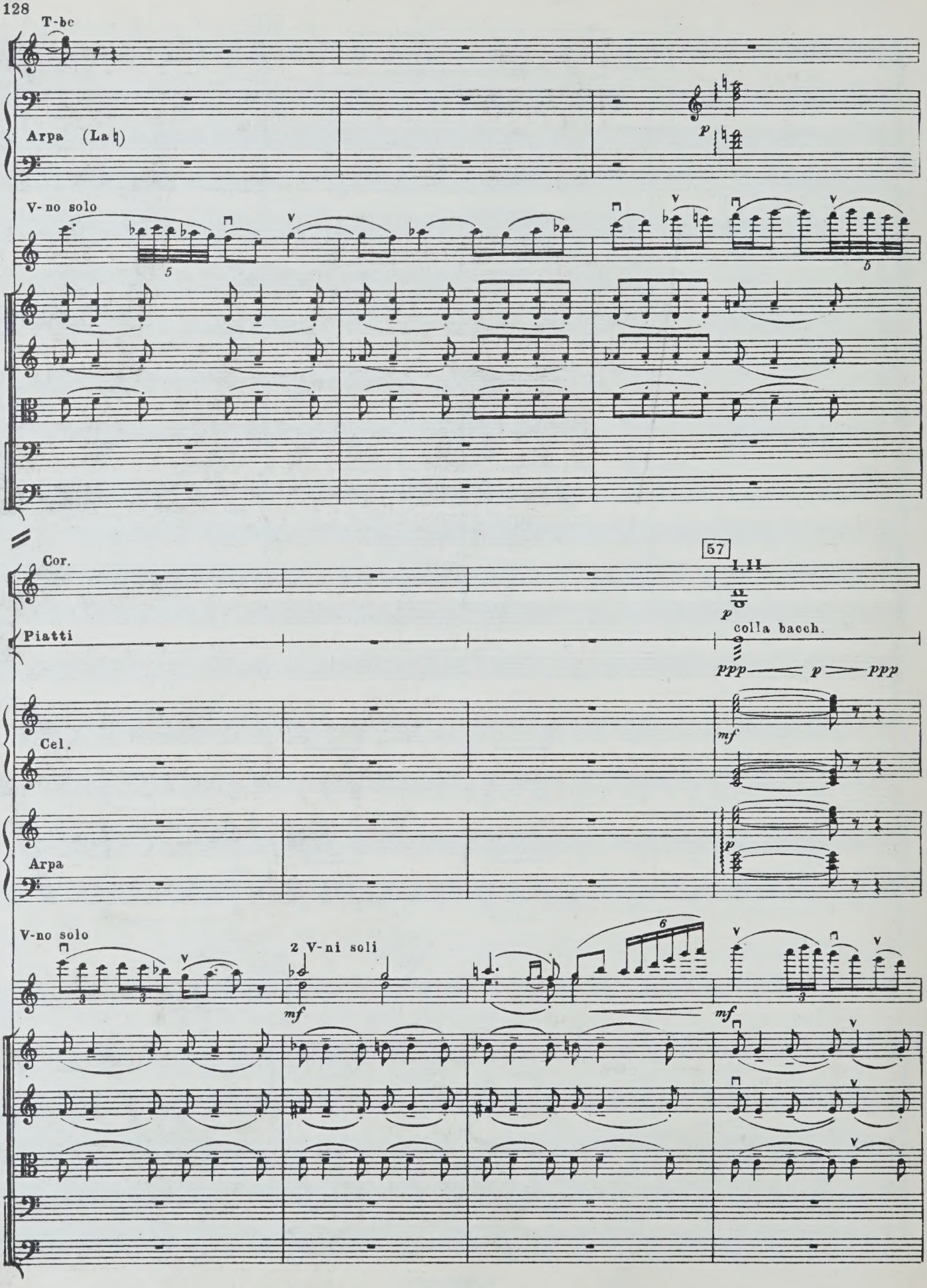
unis.

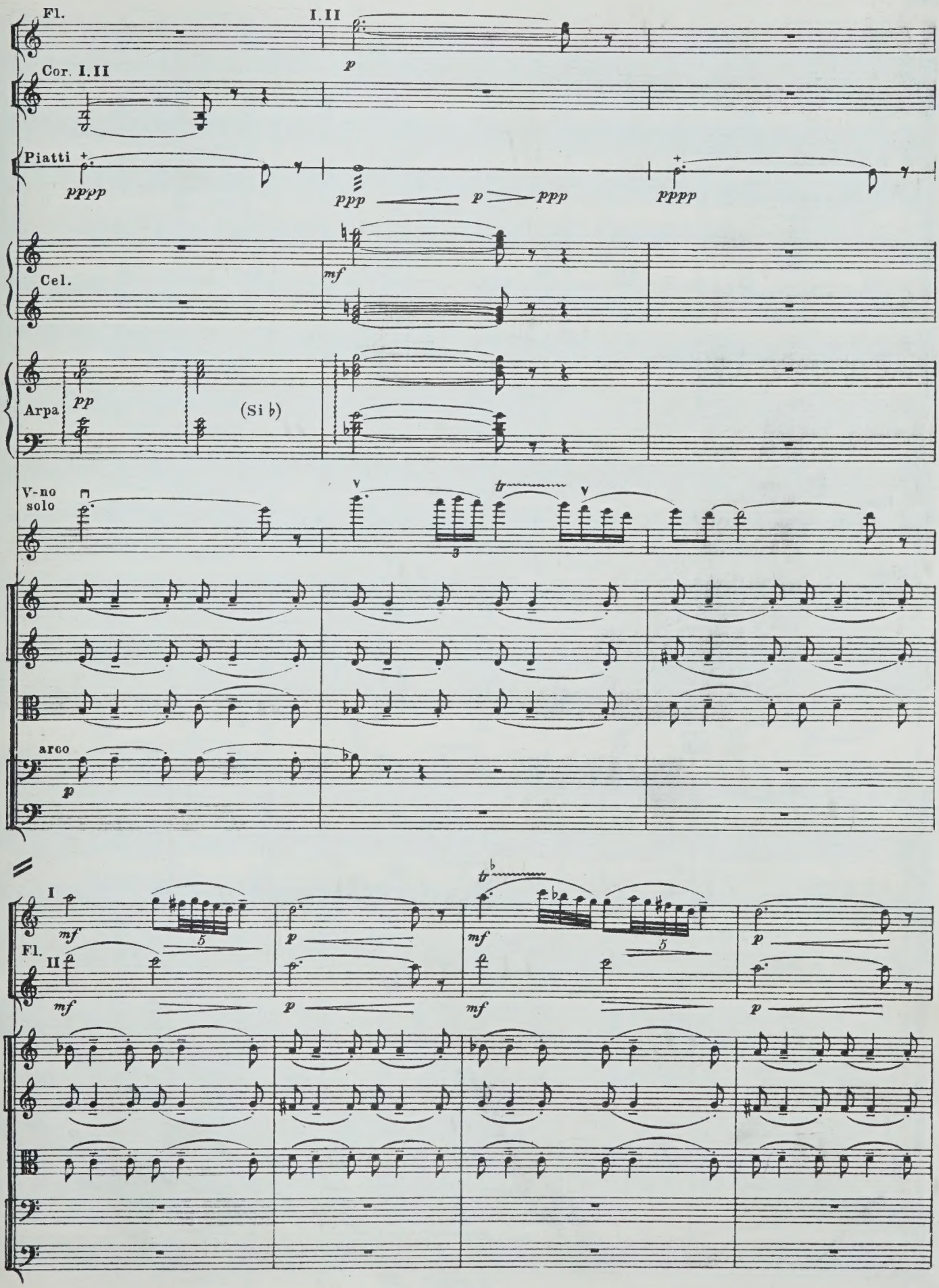

Fl.
53 Moderato
I
mf dolce
Picc.
mf dolce
V. I con sord.
p
V. II con sord.
p
unis. con sord.
V-le
p
54
Fl.
Picc.
Picc. muta in Fl. III
Cl.
1
p
Cel.
p
V. I
V. II
V-le
Fl.
p
III
Cl. p
5
mf
5
mf
Cel.
Arpa
(si b)
mf
non arpeggio
V. I
V. II
V-le

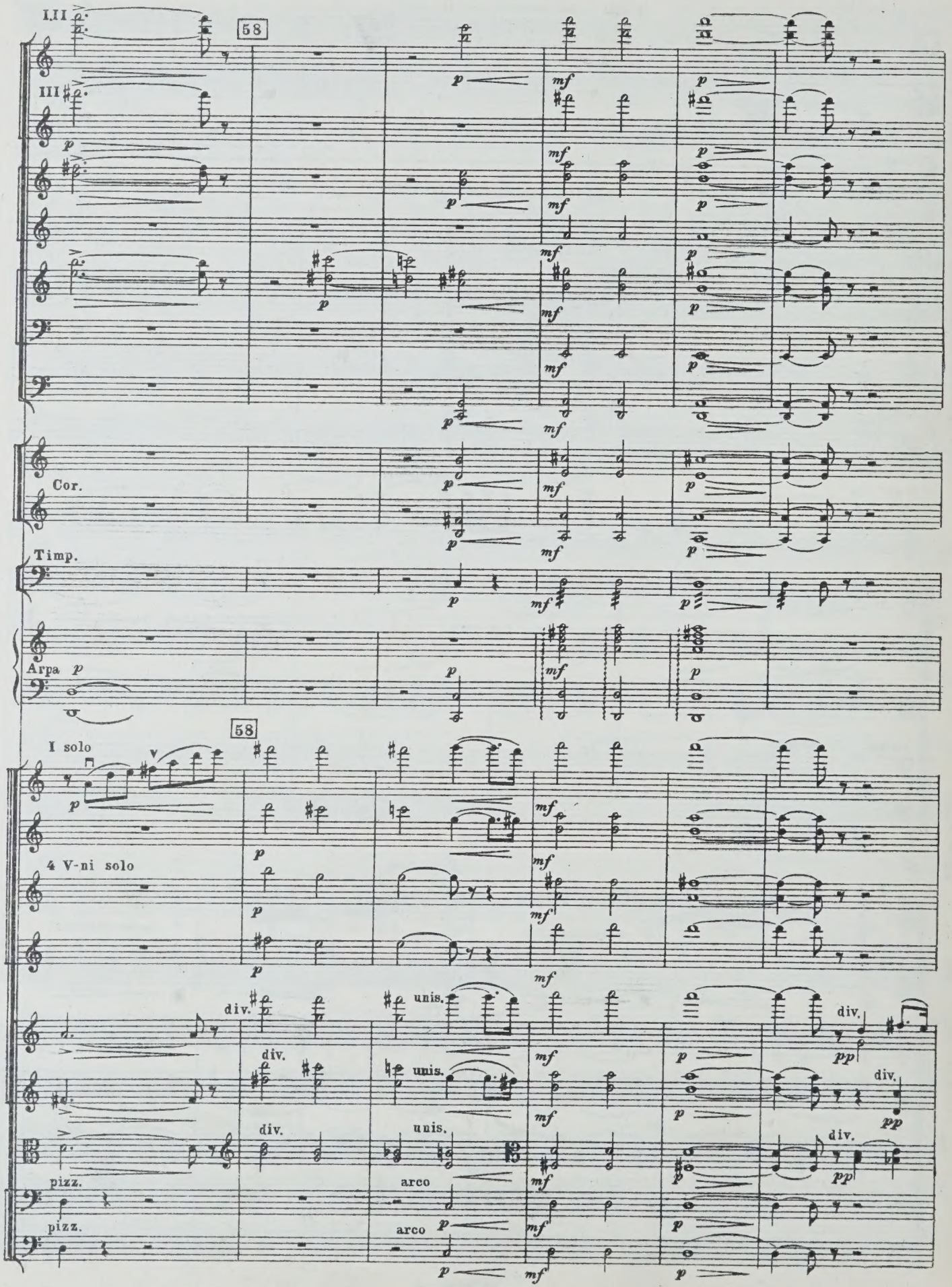

55
p dolce
III
p dolce
pp
pp
pp
p
p
p
pp
pp
p
p
im B.
con sord.
p
mp
im B.
con sord.
p
mp
T-ro
Cassa
pppp
pppp
pppp
Arpa
(Do♭, Fa♭, La♭)
p
(Do, ♮, Fa♮, La♭, Si♮)
mf
55
div.
pp
div.
pp
unis.
p
div.
p
p

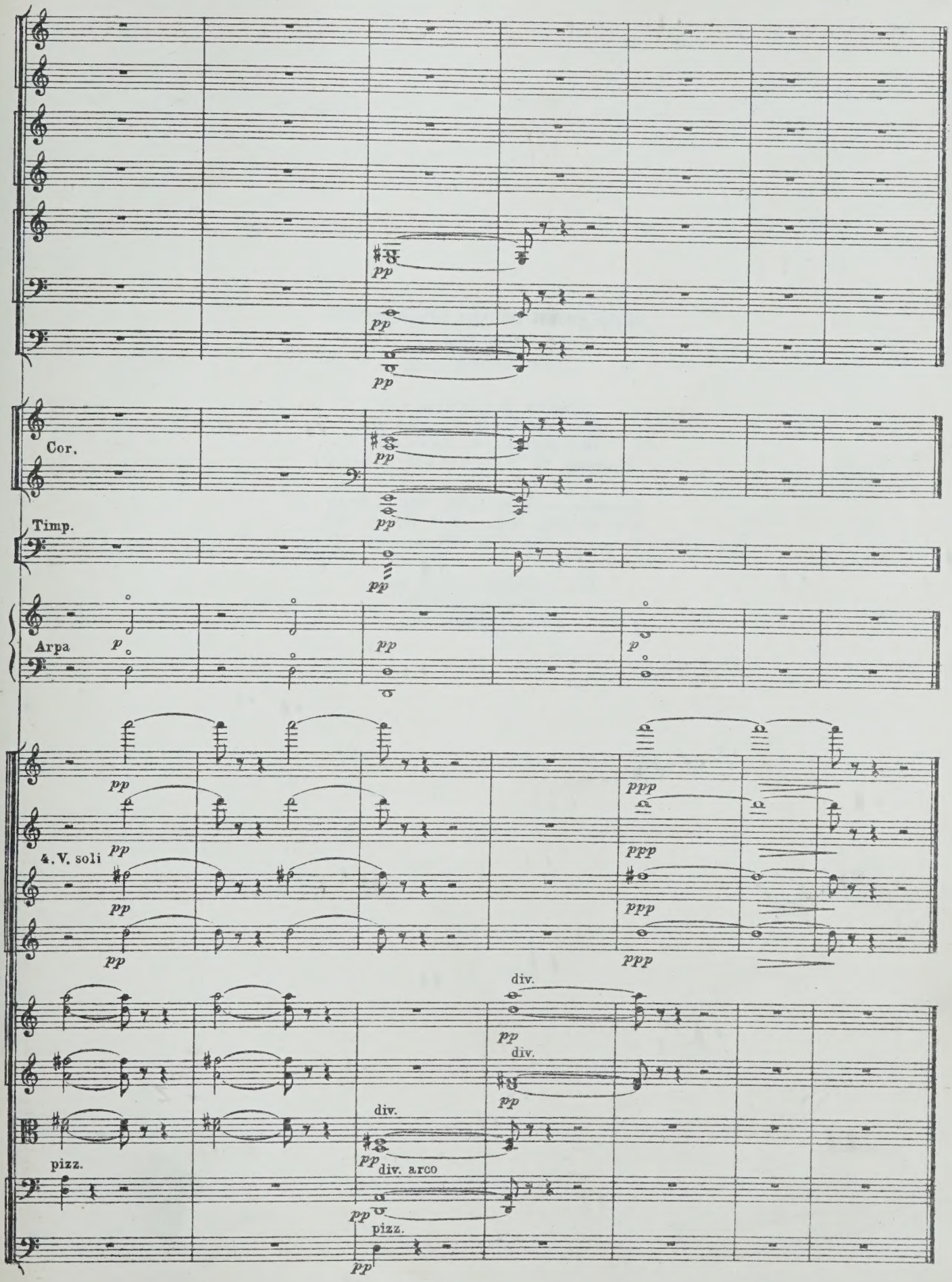

I
mf
Cl. II
mf dolce
Cl.b.
mf dolce
mf
p
IV
III
Cel.
Arpa (Si b)
pizz.
pizz.


56
I
mf
I
II
Cl. b.
pp
p
IV
p
pp
pp
I.II
con sord.
pp
Cel.
p
pp
Arpa (La ♭)
p
pp
56
V-no solo
mf dolce
pizz.
pizz.
p


T-bc
Arpa (La ♮)
V-no solo
Cor.
57
I. II
Piatti
colla bacch.
Cel.
Arpa
V-no solo
2 V-ni soli


Fl.
I. II
p
Cor. I. II
Piatti
pppp
ppp
p
ppp
pppp
Cel.
mf
Arpa
pp
(Si ♭)
V-no solo
tr
3
arco
p
I
Fl.
II
mf
5
p
mf
tr
mf
5
p
mf
p


I,II
III
58
Cor.
Timp.
Arpa
I solo
4 V-ni solo
div.
unis.
pizz.
arco


Cor.
Timp.
Arpa
4. V. soli
pizz.
div.
div. arco
pizz.

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